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424.

A
GRAMMAR
OF THE
GREEK LANGUAGE,
FOR THE
USE OF SCHOOLS AND COLLEGES.

BY
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LONDON:
PRINTED FOR THOMAS TEGG,
73, CHEAPSIDE;
TEGG AND CO. DUBLIN; R. GRIFFIN AND CO. GLASGOW; AND
J. AND S. A. TEGG, SYDNEY, AND HOBART TOWN.

1840.

424,



PRINTED BY RICHARD WATTS, CROWN COURT, TEMPLE BAR.

PREFACE.

THE author's object, in preparing the present work, was to furnish the student with such a view of the leading features in the Grammar of the Greek Language as might prove useful to him, not only at the commencement of his career, but also during its whole continuance. Nothing has therefore been omitted, the want of which might in any degree retard his progress; and yet, at the same time, the work has been brought within such limits as will render it easy of reference, and not deter from perusal. The best and latest authorities have been carefully consulted; and every effort has been made to exhibit a concise outline of all the leading principles of Greek Philology. Under the head of Prosody the author has given merely a brief collection of Rules; as the larger work on this subject will be found to contain all that is requisite in this department of instruction.

Columbia College, May 21, 1838

GREEK GRAMMAR.

I. THE ALPHABET.¹

THE Greek Alphabet consists of Twenty-four Letters; namely—

A	α	Ἄλφα	Alpha	a
B	β β̄	Βῆτα	Beta	b
Γ	γ γ̄	Γάμμα	Gamma	g
Δ	δ	Δέλτα	Delta	d
E	ε	Ἐ ψιλὸν	Epsilon ²	ě
Z	ζ	Ζῆτα	Zeta	z
H	η	Ἡτα	Eta	ē
Θ	θ θ̄	Θῆτα	Theta	th
I	ι	Ἰῶτα	Iōta	i
K	κ	Κάππα	Kappa	k
Λ	λ	Λάμβδα	Lambda	l
M	μ	Μῦ	Mu	m
N	ν	Νῦ	Nu	n
Ξ	ξ	Ξῖ	Xi	x
O	ο	Ὅ μικρὸν	Omīcron ³	ō
Π	π	Πῖ	Pi	p
P	ρ	Ῥῶ	Rho	r
Σ	σ (when final, ς) ⁴	Σίγμα	Sigma	s
T	τ	Ταῦ	Tau	t
Υ	υ	Ὶ ψιλὸν	Upsilon ⁵	u
Φ	φ	Φῖ	Phi	ph
X	χ	Χῖ	Chi	ch
Ψ	ψ	Ψῖ	Psi	ps
Ω	ω	Ὠ μέγα	Oměga	ō.

(1) Consult Excursus 1, at the end of this volume.

(2) Smooth, or unaspirated ε; so called to distinguish it from Η, which was anciently one of the marks of the rough breathing, or aspirate.

(3) Small ο, to distinguish it from *omega* (ω), or great (i.e. long) ο.

(4) The German scholars have introduced the practice of using ς at the end of syllables likewise, when they make an entire word with which another is compounded; as, *δυσμενής, εἰσφέρω, προσείπον*. But this practice, which has not even the authority of MSS. in its favour, cannot be systematically introduced without inconvenience to orthography; and it is not agreeable to the genius of the ancients, who were not accustomed to separate, by the understanding, the different parts of discourse.

(5) Smooth υ, to distinguish it from the aspirated υ (Ὶ), which was one of the ancient signs of the digamma (F), and also passed into the Latin V, as, *VIDI, AIVOM, (ævum)*.

II. PRONUNCIATION OF THE LETTERS.¹

A, when long, is sounded like the English *a* in *far*; when short, like the *a* in *fat*.

Γ, before a vowel, like the hard English *g*; but before another γ, and also before κ, ξ, χ, is sounded like *ng* in *sing*. Thus ἄγγελος, pronounce *ang-ēlos*; ἀγκὼν, *ang-kōn*, &c.²

E, like the short English *e* in *met*.

Z, like a soft *d* passing gently into the sound of *z*. Thus, ζάω, pronounce *d-zao*; μελίζω, *melid-zo*, &c.

H, like the English *a* in *cane*.³

Θ, like the English *th* in *think*.

I, when long, like the English *e* in *me*; when short, like the *i* in *pin*.

Υ, like the French *u* in *une*, or the German *ü*.

X, always guttural, like the German *ch* in *buch*.

Ω, like *o* in *throne*.

PRONUNCIATION OF THE DIPHTHONGS.⁴

Αι, like the English adverb *aye*.

Αυ, like the syllable *ow* in *now*.

Ει, like the English word *eye*.

(1) The pronunciation here given, is that which has been adopted at the Institution from which the present work emanates. It is by no means offered as accurate in every respect; but merely as giving, in some cases, an approximation to the ancient sound; and, in others, the result of modern, though erroneous, usage. A separate work on this much-contested point will appear at no very distant day.

(2) The true sound of the γ before a vowel would appear to have resembled that of the soft *g* in the German *liegen*.

(3) The η appears to have had, originally, a middle sound between α and ε; and the grounds on which this opinion rests are as follow: 1. The contraction of αε and εα into η; as, χράεται, χρῆται, ζάεις, ζῆς, τείχεα, τείχη, ἀληθέα, ἀληθῆ. 2. The augment η, ν, and ην, from α, αι, and αυ; as, ἤκουον, ἤνεσα, and ἤδα. 3. The Doric and Æolic change of η into α; as, φάμα, Dor. for φῆμη; πύλα, Æol. for πύλη.

(4) The primitive sound of the diphthongs appears to have been α-ι, α-υ, ε-ι, ε-υ, &c. The pronunciation of αυ is obtained from the barking of the dog (αῦ, αῦ) in Aristophanes, *Vesp.* 903. The primitive sound of οι seems to have resembled the syllables *owoy* in the word *snowy*, though, of course, with more of a diphthongal sound.

Ev, like the English word *yew*.

Oι, like the syllable *oy* in *boy*.

Ov, like the *oo* in *soon*, or the *ou* in *ragout*

Υι, like the English pronoun *we*.

III. DIVISION OF THE LETTERS.

Seven of the letters are vowels ; namely, α, ε, η, ι, ο, υ, ω.
The remaining seventeen are consonants.

1. VOWELS.

1. The seven vowels are divided into three classes ; namely, *short*, *long*, and *doubtful*. Thus :

Short, ε, ο,

Long, η, ω,

Doubtful, α, ι, υ.

2. The short vowels are those, the pronunciation of which occupies the shortest possible time.

3. The long vowels are those which require in their pronunciation twice as much time as the short.

4. The doubtful are those which can be pronounced both as short and long in different words ; being short in some words, and long in others.¹

2. DIPHTHONGS.

1. The vowels are combined in a variety of ways, two and two together, into one sound, and hence are formed the diphthongs.

2. Diphthongs are formed by the union of a *back vowel*² (α, ε, ο) with a *front vowel* (ι, υ), producing one sound.

(1) The student must not suppose, from the epithet "doubtful," as applied to these vowels, that there is, in every case, something wavering and uncertain in their nature. The meaning is simply this : the short vowel ε has its corresponding long vowel η, and the short vowel ο its corresponding long vowel ω ; but in the case of α, ι, υ, there is no separate vowel-sign for the long and short quantities, and therefore the length or shortness of the vowel is to be determined, not by the eye, but by the application of some rule.

(2) The sounds of α, ε, ο, being formed by the organs in the *back* part

3. Of the diphthongs, six are *proper*, where both vowels are heard combined into one sound; and six *improper*, where the sound of one vowel predominates over that of the other.

4. The *proper* diphthongs are, therefore, *αι, αυ, ει, ευ, οι, ου*. The *improper* are *α, η, ω*, where the *ι*, or second vowel, is subscribed; and also *ηυ, υι, ωυ*, which last three are not of as common occurrence as *α, η, ω*.¹

3. CONSONANTS.

1. Of the seventeen consonants, *nine* are mutes; that is, letters whereof no distinct sound can be produced without the addition of a vowel.

2. These nine are divided into three classes; namely, *soft, intermediate, and aspirate*. Thus,

Three soft, *π, κ, τ,*

Three intermediate, *β, γ, δ,*

Three aspirate, *φ, χ, θ.*

3. These, when read perpendicularly, form the three orders of mutes, each soft consonant having its corresponding *intermediate* and *aspirate*. Thus,

π, β, φ,

κ, γ, χ,

τ, δ, θ.

part of the mouth, may be called *back-vowels*; and the sounds of *ι* and *υ*, being formed in the *front* part of the mouth, may be denominated *front-vowels*.

(1) Originally, the *α, η, ω* were closely allied to *αι, ει, οι*; and only so distinguished, that, in the latter, *α, ε* and *ο* were sounded of the same length with the *ι*; while, in the former, the long sound of *ā, ē,* and *ō* preceded, and the *ι* merely followed as a short echo. This accurate pronunciation, however, appears to have been lost at an early period, even among the Greeks themselves; and therefore, at present, we pronounce *α, η, ω* in the same way as *ā, η, ω*; and the subscribed or underwritten iota serves as a mere grammatical sign, for determining the derivation, and for distinguishing the forms. Originally, the *ι*, even in these improper diphthongs, was written by the side of the other sound; and in the use of capitals, this practice still obtains. Thus we write *ἄδης,* and *Ἄιδης*, passing over, in either case, the sound of the *ι*. So, again, *φδῆ,* but with the capital letter, *Ῥιδῆ.*

4. Mutes of the same class must always come together, from a principle of euphony. Thus,

SOFT.	INTERMEDIATE.	ASPIRATE.
ἔβδoμος	ἐπτὰ	φθόνος
ἔγδοος	ἐκτὼ	ἔχθος.

5. From the organs with which they are pronounced, π, β, φ are termed *labials*, or lip-letters; κ, γ, χ gutturals; and τ, δ, θ dentals.

6. Four of the consonants are called liquids, namely, λ, μ, ν, ρ; and they are so denominated, because, in pronunciation, they easily flow into other sounds.

7. These four liquids, together with the sibilant or hissing letter σ, are also called semivowels, because their sound can be pretty distinctly perceived without the accession of a vowel.

8. There are three double consonants, namely, ζ, ξ, ψ, composed of any letter of each of the three orders of mutes, followed by σ. Thus,

πς,	βς,	φς,	form ψ;
κς,	γς,	χς,	form ξ;
(τς),	δς,	(θς),	form ζ. ¹

9. These double consonants are universally used (except in Æolic and Doric Greek) instead of their corresponding simple letters: not, however, where the two simple letters belong to two different parts of the compound, as ἐκ-σεύω, not ἐξεύω.²

(1) The combinations τς and θς are merely inserted to complete the analogy to the eye; since ζ is equivalent, in fact, to δς merely; and whenever a τ or θ comes before σ, it is thrown away; as, ἀνύσω for ἀνύτσω, and πείσω for πείθσω. Sometimes, even in the case of δς, the same rejection takes place, as ἐρείσω for ἐρείδσω, where ζ could not occupy the place of the characteristic letter (σ) of the future.

(2) Yet Ἀθήναζε is used instead of Ἀθήνασδε.

IV. BREATHINGS.

1. Every vowel, or diphthong, which is pronounced without a letter preceding it, is necessarily connected with a breathing.

2. There are two breathings, the *soft*¹ and *aspirate*; and, consequently, every word beginning with a vowel, or diphthong, must be pronounced with one of these breathings.

3. The signs employed for these breathings are, for the soft ('), as ἀεὶ, ἐξ; and for the aspirate ('), as ὑπὲρ, ἡμεῖς.²

4. The soft breathing has no perceptible power³: the aspirate is equivalent to the modern *h*, as ὑπὲρ, pronounced *hyper*.

5. Υ at the beginning of words in the Attic dialect is always to be pronounced with the aspirate; as, ὑάκινθος, ὕαλος, ὕβρις.

6. In diphthongs, the breathings are marked over the second vowel; as, οἶ, αἶ, εὐθὺς, αὐτός; because the breathing does not belong to either of the blended vowels separately, but to the whole mingled sound. When, however, an improper diphthong has the *iota* adscribed, as in the case of capital letters—or otherwise, subscribed—the mark of the breathing is placed by or over the initial vowel; as, Ἄιδης, ᾗδης.

7. P is the only consonant that receives a breathing, since it cannot be pronounced without an audible expiration. When ρ stands at the beginning of a word, therefore, this breathing is always the aspirate; as ῥέω, ῥυτὸς, which in Latin is placed after the R, as *rhetor*, from the Greek ῥήτωρ.

(1) Called also "smooth," and by its Latin name *lenis*.

(2) Originally, the rough breathing alone had a sign; namely, H, and the smooth remained unmarked. Afterward, that sign was divided into two halves; and the first half, †, was employed to denote the aspirate, the second half, ‡, the soft breathing. By a subsequent abbreviation of these, two other marks were formed; namely, † and ‡, which finally changed into (') and ('), the signs now in use.

(3) It attaches itself to the sound pronounced, as if spontaneously, without any exertion of the lungs.

8. But when a ρ is followed by another ρ , the first must have the soft breathing, and the latter the aspirate, as ἀρρηκτος, ἔρρεον; for two of these letters could not be pronounced, in succession, each with an aspirate.

V. DIGAMMA.

1. Besides the rough breathing, there was in several dialects another sound, somewhat similar in nature, formed between the lips, and having the same relation to f , ph , and v , that the aspirate bears to g , ch , and k .

2. It was originally a full and strong consonant, and represented by a letter (\digamma) closely resembling the Roman F . This letter was called *digamma*, because looking like a double gamma; and originally occupied the sixth place in the Greek alphabet.

3. The term *Æolic digamma* was given to it, because it was retained in the alphabet principally by those branches of the Greek race that were of Æolic descent. Its true name, however, was Bav (Vau), the other appellation having been invented by the grammarians.

4. In the dialects which retained the digamma, its sound was soon softened down; and it then answered, in pronunciation, to the English *wh*. Between two vowels it was still more attenuated, and passed, even with the Æolians, into v ; as ἀνῆρ, ἀνὼς, for ἀνῆρ, ἡῶς.

5. In Æolic, the digamma served also for the rough breathing, which had no place in that dialect.¹

VI. ACCENTS.²

1. There are three accents in Greek; the *acute*, *grave*, and *circumflex*.

2. The *acute* is denoted by the sign (´); as, φύλαξ. The

(1) For some further remarks respecting the digamma, consult Excursus B, at the end of this volume.

(2) For a more enlarged view of accents, consult Excursus C.

grave is never marked, but lends its sign to the softened acute. The *circumflex* is indicated by ($\hat{\ }^{\circ}$); as, κῆπος.

3. In every word there can be but one predominant tone, to which all the rest are subordinate. This is the sharp or *acute* accent, the fundamental tone of discourse being the *grave*.

4. The *grave* accent, therefore, does not require any mark; since if the syllable which receives the strengthened accent be ascertained, we know that all the rest must have the weaker or fundamental one. Consequently, it would be superfluous to write Θεόδωρος, since Θεόδωρος is sufficient.

5. When a word, which by itself has the acute accent on the last syllable, stands in connexion before other words, the acute tone is softened down, and passes more or less into the *grave*. This depressed accent is called the *softened acute*, and is indicated by the mark of the *grave*; the strictly *grave* syllables having, as we have just remarked, no use for this sign, and lending it, therefore, to the softened acute. Thus, ὁργή δὲ πολλὰ δρᾶν ἀναγκάζει κακά.

6. The acute accent is placed on one of the last three syllables of a word; the *circumflex* on one of the last two.

7. All words which have no accent on the last syllable are called *Barytones*; because a syllable neither marked by an acute nor *circumflex* accent has, of course, the *grave* tone (βαρὺν τόνον).

8. All words which have the acute on the last syllable are called *Oxytones* (ὀξύτονα, from ὀξύς and τόνος).¹

(1) The ancients observed, in pronunciation, both quantity and accent. This, however, is extremely difficult of accomplishment at the present day; and it is better for the learner, therefore, to let the quantity predominate, as being for us the more important of the two. Still, however, the student should accustom himself to distinguish every accented vowel from an unaccented one. Thus, for example, we can accent the first syllable in ἄνθρωπος, and yet keep the second long; as in the English *grándfather*, *áíms-básket*. Care must be taken, at the same time, not to prolong the accented short vowels; as, for example, not to pronounce ὅπερ like ὤπερ.

VII. MARKS OF READING.

1. For a *period* and *comma* the same signs are employed in Greek as in English.

2. The *colon* and *semicolon* have one and the same mark; namely, a dot or point above the line; as, ἐτύφλωσέ με· καὶ τυφλός εἰμι.

3. A sign of *interrogation* has this form (;), as, τί τοῦτο; It is the same in appearance as our English semicolon, and not unlike our mark of interrogation inverted.

4. No sign of *exclamation* occurs in the older editions; yet, after interjections, and terms indicative of feeling, it is well to put the one in use among us; as, ὦ μοι, τῶν παρόντων κακῶν! φεῦ! φεῦ!

5. *Diastöle*, or *hypodiastöle*, has the same sign as the comma, and is used in certain small compound words, to distinguish them from others; as, ὅ,τι ("whatever," formed from ὅστις) to distinguish it from ὅτι ("that"); and ὅ,τε ("which also") to distinguish it from ὅτε ("when").

6. In place, however, of the diastole and hypodiastole, many of the more recent editions have merely the syllables of such words separate, and without the inserted mark; as, ὅ τι and ὅ τε, instead of ὅ,τι and ὅ,τε. This method is attended with less interruption than the other, and is, at the same time, equally perspicuous.

7. A *diærēsis*, or sign of separation, is put when two vowels that follow in succession are not to be read as a diphthong, but separately. It is indicated by two dots placed horizontally over the second one of the two vowels; and, if the accent fall on that same vowel, the accentual mark is placed between the two dots. Thus, αἰδῆς (to be pronounced αἰ-ιδῆς), πρᾶῖς (to be pronounced πρᾶ-ύς).

VIII. CONTRACTIONS.

1. Contractions are of two kinds, *proper* and *improper*; called, otherwise, *synæresis* and *crasis*.

2. A *proper* contraction, or *synæresis*, is when two single vowels, or open sounds, coalesce without change into one diphthong; as, ἡχόῳ contracted into ἡχοῖ; τείχεῖ contracted into τείχει.

3. An *improper* contraction, or *crasis*, is when two single vowels coalesce, but are *mixed* together to such a degree that a vowel or diphthong of a different sound is substituted; as, τείχεα contracted into τείχη; ὁ ἐμός contracted into οὐμός.

4. Syllables contracted by *crasis* are long, and have commonly a mark (') placed over them, indicative of its having taken place. Thus, τὰγαθὰ for τὰ ἀγαθά; τὰντὰ for τὰ αὐτά.

5. If, in the process of contraction, a mute is brought before an aspirated vowel, the mute is also aspirated; as, θοῦδατος for τοῦ ὕδατος; θοιμάτιον for τὸ ἰμάτιον.

6. The subscript *iota* ought never to appear in contractions by *crasis*, unless it be found, previous to contraction, in the first syllable of the second word. Thus, καῖτα for καὶ εἶτα; and ἐγῶδα for ἐγὼ οἶδα. But κὰνι for καὶ ἐπὶ, not κἀπί; and κὰν for καὶ ἄν, not κᾶν.¹

IX. APOSTROPHE, OR ELISION.

1. By *apostrophe* is meant the cutting off of a short vowel at the end of a word when the next word begins with a vowel; and, when this takes place, it is indicated by the mark (') set over the empty space; as, ἐπ' ἐμοῦ for ἐπὶ ἐμοῦ.

2. When the following word has the rough breathing, and the elided vowel is preceded by a smooth mute, this mute becomes aspirated; as, ἀφ' οὐ for ἀπὸ οὐ.

3. The vowels elided by *apostrophe* are *a*, *e*, *i*, *o*, but not *u*. Monosyllables, however, in *a*, *i*, *o*, (the epic *ῶ* à

(1) Many editions of the ancient writers, and almost all the Lexicons, offend against this rule. •

excepted,) and the *ι* in the dative singular and plural of the third declension, are not elided.

4. Neither does the *ι* in *τι* and *ὅτι* suffer elision, except in the Homeric dialect. The reason with regard to *τι* is, that it might sometimes be confounded with *τε*; while, if the *ι* in *ὅτι* suffered elision, *ὅτ'* might be confounded with *ὅτε*, and *ὅθ'* with *ὅθι*.

5. The *ο* in *πρὸ* is not elided, and for that very reason is not used by the poets before a vowel. In composition, however, it coalesces with the augment, and with the initial vowel of the following word, and *οε* and *οο* are contracted into *ου*; as, *προϋτνυφεν* for *προέτνυφεν*; *προϋπτος* for *πρόοπτος*.

6. The poets elided, though seldom, the diphthong *αι*; and only in the passive endings *μαι*, *σαι*, *ται*, *σθαι*; as, *βούλεσθ' ἔφη*, *ἔρχομ' ἔχων*. Of the elision of the diphthong *οι*, no example is found in Homer and the epic poets. The Attics elided it only in *οἴμ'* for *οἴμοι* before *ω*, but not in *μοι* and *σοι*.

7. Since elision, by the suppression of vowels, evidently hurts, in some degree, distinctness of expression, it is generally avoided in prose, so that even the slenderest sounds sometimes remain open.

8. When the first word ends with a long vowel or diphthong, and the second begins with a short vowel, this latter is elided by the Attic poets; as, *ποῦ 'στιν* for *ποῦ ἔστιν*; *Ἑρμῇ 'μπολαίε* for *Ἑρμῇ ἐμπολαίε*. And, in prose writers, *ὦ 'γαθὲ* for *ὦ ἀγαθέ*.

9. In diphthongs, also, the first short vowel is cut off after a long one in the preceding word, chiefly after *η*; as, *ἡ 'υσέβεια* for *ἡ εὐσέβεια*; *μὴ 'ῥω* for *μὴ εὐρω*.

X. Ν ἐφελκυστικόν.

1. By *ν ἐφελκυστικόν* is meant *ν* appended to certain final syllables; and it was so called because, as was erroneously supposed, this *ν* did not belong to the termination,

but was appended to the final vowel merely to prevent an hiatus (a word ending with a vowel, and the next word beginning with one), and therefore *drew*, as it were, the second vowel to the first.

2. In truth, however, this *ν* is not, as is generally supposed, merely an invention for the sake of euphony; but belonged to the ancient formation, and was first dropped before a consonant as the language became softer.

3. This *ν* ἐφελκυστικὸν is *added* (to adopt the language of grammarians) to datives plural in *σι*, and, consequently, in *ξι* and *ψι*; to the third persons of verbs in *ε* or *ι*; to the numeral εἴκοσι, “*twenty*”; and to the adverbs πέρυσι, παντάπασι, νόσφι, πρόσθε, κε, νυ, when the following word begins with a vowel; as, ἐν μηνὶ ὀλίγοις, πᾶσιν εἶπεν ἐκείνοις, ἔτυψεν αὐτὸν, εἴκοσιν ἔτη γεγονώς, &c.

XI. OTHER FINAL LETTERS.

1. The letter *ς* is sometimes found at the end of words, on the same principle as the *ν* ἐφελκυστικόν. Thus, we have οὗτω before a consonant, and οὕτως before a vowel. So also in μέχρις and ἄχρις, except that these two last often stand without *ς* before a vowel.

2. In like manner, the particle οὐ, “*not*,” takes before a consonant a final *κ*, and, consequently, before the rough breathing a final *χ*. Thus, οὐ πάρεστιν, οὐκ ἔνεστιν, οὐχ ὕπεστιν.

3. When, however, this particle stands at the end of a clause, or where there is a pause in the sense, the *κ* falls away; as, τοῦτο δ' οὐ, “*but this not*.” Οὐ· ἀλλ' ὅταν—; “*No: but when—?*”

4. The preposition ἐξ, “*out of*,” has this form only before vowels and before a pause; as, ἐξ ἐμοῦ, ἐξ ὅτου, κακῶν ἐξ. Before all consonants the *ς* of the double letter ξ (*κς*) falls away, and the *κ* remains; as, ἐκ τούτου, ἐκ θαλάσσης, ἐκ γῆς.

XII. CHANGES OF THE CONSONANTS.

1. In the concurrence of two or more consonants, those of the same class can alone stand together, as has already been remarked. Hence an aspirated consonant can only be joined to an aspirate, a middle to a middle, a smooth to a smooth. In the formation of Greek words, therefore, we must change

τέτριβται	into	τέτριπται.
γέγραφται	..	γέγραπται.
ράπδος	..	ράβδος.
ἐπιγράβδην	..	ἐπιγράβδην.
ἐτύπθην	..	ἐτύφθην.
τριβθήσομαι	..	τριφθήσομαι.
λέλεγται	..	λέλεκται.
βέβρεχται	..	βέβρεκται.
ὄκδοος	..	ὄγδοος.
ἐπλέκθην	..	ἐπλέχθην.
λεχθήσομαι	..	λεχθήσομαι.

In composition, however, the preposition ἐκ remains unchanged before τ, δ, θ; and hence we have ἐκδιδόναι, ἐκθεῖναι, &c.

2. Three or more consonants cannot stand immediately together; but one of them (usually an σ standing between two consonants) must be omitted, or such forms entirely avoided. Thus,

Instead of τέτυφσθε we say τέτυφθε.

πεπλέχσθαι	..	πεπλέχθαι.
τέτυφνται	..	τετύφεται, or τετυμμένοι εἰσί.

Exceptions.—(1.) This rule does not operate in compounds, where perspicuity of derivation renders the retention of the third consonant necessary; as, ἐκπτύω, ἐκσπένδω, δύσφθαρτος. (2.) If the first or last of the three consonants be a liquid (λ, μ, ν, ρ), whereby the harshness of pronunciation is softened; as, ἐκκλησία, πεμφθεῖς, σκληρὸς, ἄσθμα, αἰσχρός.

3. Two syllables following one another cannot both begin with an aspirate (φ, χ, θ); but, in this case, the aspirated consonant which stands at the beginning of the first syllable is changed into its kindred smooth. Thus,

For *φεφίληκα* we say *πεφίληκα*.

χεχώρηκα .. *κεχώρηκα*.

θέβνηκα .. *τέβνηκα*.

Exceptions.—(1.) The passive termination in *θην*, and all its derivative terminations which begin with *θ*, have no influence upon the preceding aspirate; and thus we write, *ὠρθώθην, ἐχύθην, θαφθήσονται, θρεφθῆναι*. In the verbs *θύειν* and *τιθέναι* alone, *θ* is changed into *τ* before those terminations; as, *ἐτύθην, ἐτέθην*. (2.) So also the adverbial terminations *θεν* and *θι*; as, *πανταχόθεν, Κορινθόθι*. (3.) In most compounds, also, the rule is neglected; as, *ἀνθοφόρος, ἐρυθθαίνω*.

4. If the latter aspirate, which caused the change, disappear, the former resumes its proper shape; thus, *θάφος* becomes *τάφος*, “*a grave*,” by the previous rule; but the verb is *θάπτω*, “*I bury*.” So *τρέφω* makes *θρέψω*, in the future; *τρέχω, θρέξω*: *τύφω, θύψω*; the presents of these verbs being changed by the previous rule from *θρέφω, θρέχω, and θύφω*. So also the noun *θρίξ*, “*hair*,” makes *τριχὸς* in the genitive (instead of the old form *θριχὸς*), and *θριξί* in the dative plural, where the aspirate re-appears.

5. The rough breathing likewise disappears in the first syllable when *χ* stands in the next. Thus, the old and genuine form of *ἔχω* was *ἐχω*, but the aspirate was changed into the smooth for euphony, and re-appears when the *χ* is no longer present, as in the future *ἔξω*.

6. When the rough breathing meets with a smooth, it changes the same into an aspirate, not only in composition, but, as has already been remarked, even in accidental concurrence; as, *ἐφοδος* (from *ἐπὶ* and *ὁδός*), *δεχήμερος* (from *δέκα* and *ἡμέρα*), *ἐφ’ ἡμέραν* (for *ἐπ’ ἡμέραν*), &c.

7. Aspirates are never doubled; but when two come together, the first must be changed into its own smooth; as, *Σαπφῶ*, not *Σαφφώ*; *Βάκχος*, not *Βάχχος*; *Ἀθῆις*, not *Ἀθθῆις*; *Ματθαῖος*, not *Μαθθαῖος*.

8. The letter *ρ* in the beginning of a word is doubled whenever it is preceded by a vowel in composition or inflection; as, *ἐρρέθην* from *ρέω*; *ἄρρητος, περιρρῶος*, &c. After a diphthong, however, the single *ρ* remains; as, *εὔροος, εὔρυθος*.

9. Before *μ*, the labials *β, π, φ, ψ* are changed into *μ*:

as, for *τέτριβμαι* write *τέτριμμαι*; for *τέτυπμαι* write *τέτυμμαι*; for *γέγραφμαι*, *γέγραμμαι*. Before the same letter, *κ* and *χ* are changed into *γ*; as, *λέλεγμαι* for *λέλεχμαι*; *δέδογμαι* for *δέδοκμαι*. And the linguals *δ*, *θ*, *τ*, *ζ* are changed before the same into *σ*; as, *ᾄσμα* for *ᾄδμα*; *πέπεισμαι* for *πέπειθμαι*; *ἤνυσμαι* for *ἤνυτμαι*; *ψήφισμα* for *ψήφιζμα*.

10. Before *σ*, the linguals *δ*, *θ*, *τ*, *ζ* are dropped; as, for *ποδσὶ* write *ποσί*; for *πλήθσω*, *πλήσω*; for *σώματσι*, *σώμασι*; for *ἀρπάζσω*, *ἀρπάσω*.

11. The letter *ν*, before the labials *β*, *μ*, *π*, *φ*, *ψ*, is changed into *μ*; as, *ἐμβάλλω* (from *ἐν* and *βάλλω*), *συμπράσσω* (from *σὺν* and *πράσσω*), &c. The same letter is changed into *γ* before *γ*, *κ*, *χ*, *ξ* (though pronounced as *ng*); as, *ἐγγελάω* (from *ἐν* and *γελάω*), *συγχαίρω* (from *σὺν* and *χαίρω*), &c.

12. If *ν* comes before *λ* or *ρ*, it is changed into *λ* or *ρ*; as, for *συνλογίζω*, *συνρίπτω*, write *συλλογίζω*, *συρρίπτω*.

13. The letter *ν* is usually thrown away before *σ* or *ζ*; as, for *δαίμονσι*, *συνζυγία*, write *δαίμοσι*, *συζυγία*. But the preposition *ἐν* before *σ* and *ζ* remains throughout unchanged; as, *ἐνσεύω*, *ἐνζέομαι*. On the other hand, the preposition *σὺν*, before *σ* followed by a vowel, changes *ν* into *σ*; as, *συσσιτία*, *συσσεύω*, for *συνσιτία*, *συνσεύω*.

14. When the letter *ν*, and *δ*, or *θ* following, are together rejected before *σ*, then the vowel remaining, if short, is changed into a diphthong; namely, *ε* into *ει*, and *ο* into *ου*; and, if a doubtful vowel, is lengthened. The long vowels *η* and *ω* remain unchanged. Thus,

<i>τυφθεντσι</i>	becomes	<i>τυφθεῖσι</i> .
<i>σπενδσω</i>	..	<i>σπείσω</i> .
<i>λεοντσι</i>	..	<i>λέουσι</i> .
<i>τυπτοντσι</i>	..	<i>τύπτουσι</i> .
<i>τυψαντσι</i>	..	<i>τύψᾱσι</i> .
<i>γιγαντσι</i>	..	<i>γίγᾱσι</i> .
<i>δεικνυντσι</i>	..	<i>δείκνῦσι</i> .
<i>τυπτωντσι</i>	..	<i>τύπτωσι</i> .

In some instances, this alteration takes place when only *ν* has been rejected; as, *ἐνς* becomes *εῖς*; *τάλανς*, *τάλας*; *μέλανς*, *μέλας*.

XIII. FIGURES AFFECTING SYLLABLES.

1. *Prosthēsis* is the addition of one or more letters at the beginning of a word; as, *σμικρὸς* for *μικρὸς*; *εἴκοσι* for *εἴκοσι*.¹

2. *Paragōge* is the addition of one or more letters at the end of a word; as, *ἦσθα* for *ἦς*; *λόγοισιν* for *λόγοις*.

3. *Epenthēsis* is the insertion of one or more letters in the body of a word; as, *πτόλεμος* for *πόλεμος*; *όπότερος* for *όπότερος*.

4. *Syncōpe* is the taking away of one or more letters from the body of a word; as, *τέρας* for *τέρατος*; *πατρὸς* for *πατέρος*.

5. *Aphærēsis* is the taking away of one or more letters from the beginning of a word; as, *εἴβω* for *λείβω*; *ῆ* for *φῆ* or *ἔφη*.

6. *Apocōpe* is the taking away of one or more letters from the end of a word; as, *πάρ* for *παρά*; *δῶ* for *δῶμα*.

7. *Metathēsis* is the transposition of letters and syllables; as, *ἐπραθον* for *ἐπαρθον*, from *πέρθω*; *ἔδρακον* for *ἔδαρκον*, from *δέρκω*; *κραδία* for *καρδία*; *ἀταρπὸς* for *ἀτραπός*.

8. *Tmēsis* is the separation of the preposition of a compound from the verb by means of some other word intervening; as, *ὑπέρ τινα ἔχειν* for *ὑπερέχειν τινά*.

XIV. DIALECTS.²

1. The principal dialects of the Greek language are four; the *Æolic*, *Doric*, *Ionic*, and *Attic*.

2. The *Æolic* retained the most numerous traces of the early Greek, and hence the Latin coincides more with this than with other dialects. It was distinguished from the *Doric* by trifling differences; chiefly, however, by the use

(1) Most, if not all, of the examples of *prosthesis* are, in fact, old forms of the language. So also those of *paragoge* and *epenthesis*.

(2) For more particular remarks concerning the dialects, consult Excursus D, and the observations at the end of each declension, &c.

of the *digamma* before vowels at the beginning and in the middle of words, and before some consonants, as ρ ; whereas the digamma was dropped by the Doric and other dialects.

3. The *Doric* was hard, rough, and broad, particularly from the frequent use of α for η and ω ; as, $\acute{\alpha}$ λάθα for η λήθη; $\tau\hat{\alpha}\nu$ κοράν for $\tau\hat{\omega}\nu$ κορών; and from the use of two consonants, where the other Greeks employed the double consonants; as, $\mu\epsilon\lambda\acute{\iota}\sigma\delta\epsilon\tau\alpha\iota$ for $\mu\epsilon\lambda\acute{\iota}\zeta\epsilon\tau\alpha\iota$, &c., which was also the custom in *Æolic*. It was rudest among the Spartans, the enemies of all change, and was spoken in its greatest purity by the Messenians.

4. The *Ionic* was the softest of all the dialects, on account of the frequent meeting of vowels, and the rejection of aspirated letters. Thus, they said $\pi\omicron\iota\acute{\epsilon}\omega$ for $\pi\omicron\iota\hat{\omega}$; $\tau\acute{\upsilon}\pi\tau\epsilon\omicron$ for $\tau\acute{\upsilon}\pi\tau\omicron\upsilon$; $\delta\acute{\epsilon}\kappa\omicron\mu\alpha\iota$ for $\delta\acute{\epsilon}\chi\omicron\mu\alpha\iota$; $\acute{\alpha}\pi\alpha\iota\rho\acute{\epsilon}\omega$ for $\acute{\alpha}\phi\alpha\iota\rho\hat{\omega}$. Hence, also, it is fond of the *hiatus*, or confluence of vowel sounds, against which the Attic so carefully guards.

5. The *Attic* was the most polished dialect, and forms the basis of our ordinary grammars. It avoided the collision of vowel sounds, and was, therefore, fond of contractions. It differed from the Ionic by using the long α where the Ionians employed the η after a vowel or the letter ρ ; and by preferring the consonants with an aspirate, which the Ionians rejected. It employed also, in its later stages, the double $\rho\acute{\rho}$ instead of the old $\rho\sigma$, and the double $\tau\tau$ instead of the hissing $\sigma\sigma$.

XV. PARTS OF SPEECH.

1. There are *eight parts of speech* in Greek; namely, *Article* (ἄρθρον), *Noun* (ὄνομα), *Adjective* (ἐπίθετον), *Pronoun* (ἀντωνυμία), *Verb* (ῥήμα), *Adverb* (ἐπίρρημα), *Preposition* (πρόθεσις), and *Conjunction* (σύνδεσμος).

2. The Interjection is ranked among adverbs.

3. The Article, Noun, Adjective, and Pronoun, are

declined by *Genders* (γένη), *Cases* (πτώσεις), and *Numbers* (ἄριθμοί).

There are three *Genders* ; the *Masculine* (γένος ἀρσενικόν), *Feminine* (θηλυκόν), and *Neuter* (οὐδέτερον) ; and to mark the gender, the article is usually employed in grammar ; namely, ὁ for the masculine, ἡ for the feminine, and τὸ for the neuter. Thus, ὁ ἄνθρωπος, “ *the man* ;” ἡ γυνή, “ *the woman* ;” τὸ χρῆμα, “ *the thing*.” Some nouns, however, are both masculine and feminine ; as, ὁ, ἡ, κότινος, “ *the wild olive-tree*.” These are said to be of the common gender.

5. There are three numbers ; the *Singular* (ἄριθμὸς ἐνικός), *Dual* (δυϊκός), and *Plural* (πληθυντικός). The singular denotes one ; the plural more than one ; the dual, two, or a pair.

6. There are five cases ; the *Nominative* (πτῶσις ὀνομαστική), *Genitive* (γενική), *Dative* (δοτική), *Accusative* (αἰτιατική), and *Vocative* (κλητική).

7. The Greek name of the ablative would be ἀφαιρετική ; but the national grammarians of Greece do not make mention of this case, because in Greek its form is, in every instance, the same with the dative.

GENERAL RULES.

1. Nouns of the neuter gender have the nominative, accusative, and vocative alike in all the numbers ; and these cases in the plural end always in *α*.

2. The nominative and vocative plural are always alike.

3. The nominative, accusative, and vocative dual are alike ; as also the genitive and dative.

4. The dative singular, in all three declensions, ends in *ι*. In the first two, however, the *ι* is subscribed.

5. The genitive plural ends always in *ων*.

XVI. THE ARTICLE.

1. The article is a word prefixed to a noun, and serving to ascertain or define it. Its declension is as follows:—

Singular.

	<i>Masc.</i>	<i>Fem.</i>	<i>Neuter.</i>	
<i>Nom.</i>	ὁ	ἡ	τὸ	the
<i>Gen.</i>	τοῦ	τῆς	τοῦ	of the
<i>Dat.</i>	τῷ	τῇ	τῷ	to the
<i>Accus.</i>	τόν	τήν	τό	the.

Dual.

<i>Nom.</i>	} τὼ	τὰ	τὼ	the two
<i>Accus.</i>				
<i>Gen.</i>	} τοῖν	ταῖν	τοῖν	{ of or to the two.
<i>Dat.</i>				

Plural.

<i>Nom.</i>	οἱ	αἱ	τὰ	the
<i>Gen.</i>	τῶν	τῶν	τῶν	of the
<i>Dat.</i>	τοῖς	ταῖς	τοῖς	to the
<i>Accus.</i>	τούς	τάς	τά	the.

REMARKS ON THE ARTICLE.

1. The article was originally a demonstrative pronoun; but in the later Ionic and Attic dialects, it became merely a means of defining nouns.¹

(1) In the older grammars, two articles are given; the *prepositive*, ὁ, ἡ, τό; and the *postpositive*, ὁς, ἥ, ὅ, which we call, at the present day, the *relative pronoun*. In a sentence like the following, "This is the man who will deliver us" (Οὗτός ἐστιν ὁ ἀνὴρ ὃς σώσει ἡμᾶς), the two words "the" and "who" (ὁ and ὃς) refer so intimately to each other, and lock, as it were, into one another, so much like joints, connecting in this way the two clauses as members or limbs of one sentence, that the Greeks termed them *ἄρθρα*, *articuli*, or *joints*. The first of these, however, namely, ὁ, ἡ, τὸ, stands very commonly with its simple clause alone, and is therefore, strictly speaking, in such instances, no longer an article or *joint*. But this arises from the circumstance, that, in very many instances of this kind, the second clause is not expressed in words, but is left to be mentally supplied; such as, "Who is spoken of?" or, "Who is here concerned?" or, "Whom

2. There is no form of the article for the vocative, for ω is an interjection.

3. If the particles $\gamma\epsilon$ and $\delta\epsilon$ are annexed to the article, it has the signification of the pronoun "this;" but the declension remains the same. Thus, $\acute{\omicron}\delta\epsilon$, $\eta\delta\epsilon$, $\tau\acute{o}\delta\epsilon$, genitive $\tau\omicron\upsilon\delta\epsilon$, $\tau\eta\sigma\delta\epsilon$, $\tau\omicron\upsilon\delta\epsilon$, &c.

4. In the early Greek, the article was $\tau\acute{o}\varsigma$, $\tau\eta$, $\tau\acute{o}$; and hence arise the plural $\tau\omicron\iota$, $\tau\alpha\iota$, in Doric and Ionic, and the τ in the neuter and the oblique cases.

XVII. NOUNS.

1. The *Declensions* ($\kappa\lambda\acute{\iota}\sigma\epsilon\iota\varsigma$) of nouns are three, corresponding to the first three declensions in Latin.

2. The *First Declension* has four terminations; two *feminine*, α and η ; and two *masculine*, $\alpha\varsigma$ and $\eta\varsigma$.

3. The *Second Declension* has two terminations, $\omicron\varsigma$ and $\omicron\nu$. Nouns in $\omicron\varsigma$ are generally *masculine*, sometimes *feminine*: nouns in $\omicron\nu$ are always *neuter*.

4. The *Third Declension* ends in α , ι , υ , *neuter*; ω *feminine*; and ν , ξ , ρ , σ , ψ , of *all genders*; and increases in the genitive.

XVIII. FIRST DECLENSION.

Terminations.

α	} <i>feminine</i>.	|	$\alpha\varsigma$	} <i>masculine</i> .
η			$\eta\varsigma$	

1. Nouns in $\rho\alpha$ and α pure, (that is, α preceded by a vowel,) together with some proper names, as, $\Lambda\eta\delta\alpha$, $\text{'}\text{Ανδρομέδα$, Φιλομήλα , Διοτίμα , and also the substantive $\acute{\alpha}\lambda\alpha\lambda\acute{\alpha}$, "*a war-cry*," have the genitive in $\alpha\varsigma$, and retain their α through all the cases of the singular.

"Whom you know," &c. Hence it became, by degrees, a usage of the language to annex the prepositive article $\delta\acute{\iota}$, η , $\tau\acute{o}$ by itself to every object which is to be represented as *definite*, either by means of the language itself or from the circumstances. In their whole theory, however, the two articles are adjective pronouns. (*Buttmann's larger Grammar*, p. 121. *Robinson's Translation*.)

2. All the contracted nouns of this declension likewise retain the *a* in the genitive and other cases of the singular; as, *μνᾶ*, *μν-ᾶς*, &c.; *Ἀθηνᾶ*, *Ἀθην-ᾶς*, &c.

3. All other nouns in *a* have the genitive in *ης*, and dative in *ῃ*; but in the accusative and vocative they resume their *a*.

4. Nouns in *η* retain the *η* throughout the singular number; making the accusative in *ην*, and the vocative in *η*.

EXAMPLES.

ἡ ἡμέρα, “the day.”

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N. <i>ἡ ἡμέρ-α</i>	<i>τὰ ἡμέρ-α</i>	<i>αἱ ἡμέρ-αι</i>
G. <i>τῆς ἡμέρ-ας</i>	<i>ταῖν ἡμέρ-αιν</i>	<i>τῶν ἡμερ-ῶν</i>
D. <i>τῇ ἡμέρ-ᾳ</i>	<i>ταῖν ἡμέρ-αιν</i>	<i>ταῖς ἡμέρ-αῖς</i>
A. <i>τὴν ἡμέρ-αν</i>	<i>τὰ ἡμέρ-α</i>	<i>τὰς ἡμέρ-ας</i>
V. <i>ἡμέρ-α</i>	<i>ἡμέρ-α</i>	<i>ἡμέρ-αι</i>

ἡ σοφία, “wisdom.”

N. <i>ἡ σοφί-α</i>	<i>τὰ σοφί-α</i>	<i>αἱ σοφί-αι</i>
G. <i>τῆς σοφί-ας</i>	<i>ταῖν σοφί-αιν</i>	<i>τῶν σοφι-ῶν</i>
D. <i>τῇ σοφί-ᾳ</i>	<i>ταῖν σοφί-αιν</i>	<i>ταῖς σοφί-αῖς</i>
A. <i>τὴν σοφί-αν</i>	<i>τὰ σοφί-α</i>	<i>τὰς σοφί-ας</i>
V. <i>σοφί-α</i>	<i>σοφί-α</i>	<i>σοφί-αι</i>

ἡ δόξα, “the opinion.”

N. <i>ἡ δόξ-α</i>	<i>τὰ δόξ-α</i>	<i>αἱ δόξ-αι</i>
G. <i>τῆς δόξ-ης</i>	<i>ταῖν δόξ-αιν</i>	<i>τῶν δοξ-ῶν</i>
D. <i>τῇ δόξ-ῃ</i>	<i>ταῖν δόξ-αιν</i>	<i>ταῖς δόξ-αῖς</i>
A. <i>τὴν δόξ-αν</i>	<i>τὰ δόξ-α</i>	<i>τὰς δόξ-ας</i>
V. <i>δόξ-α</i>	<i>δόξ-α</i>	<i>δόξ-αι</i>

ἡ κεφαλὴ, “the head.”

N. <i>ἡ κεφαλ-ῇ</i>	<i>τὰ κεφαλ-ὰ</i>	<i>αἱ κεφαλ-αῖ</i>
G. <i>τῆς κεφαλ-ῆς</i>	<i>ταῖν κεφαλ-αῖν</i>	<i>τῶν κεφαλ-ῶν</i>
D. <i>τῇ κεφαλ-ῇ</i>	<i>ταῖν κεφαλ-αῖν</i>	<i>ταῖς κεφαλ-αῖς</i>
A. <i>τὴν κεφαλ-ῇν</i>	<i>τὰ κεφαλ-ὰ</i>	<i>τὰς κεφαλ-ὰς</i>
V. <i>κεφαλ-ῇ</i>	<i>κεφαλ-ὰ</i>	<i>κεφαλ-αί</i>

DECLINE

Like *ἡμέρα*.

θύρα, a door.
 ἔδρα, a seat.
 ἀγορά, a market-place.
 ἄγκυρα, an anchor.
 γέφυρα, a bridge.

Like *σοφία*.

οἰκία, a house.
 σκιά, a shadow.
 φιλία, friendship.
 αἰτία, a cause.
 ἀλήθεια, truth.

Like *δόξα*.

γλῶσσα, a tongue.
 δίψα, thirst.
 πείνα, hunger.
 θάλασσα, the sea.
 ρίζα, a root.
 ἀμιλλα, a contest.

Like *κεφαλή*.

κόμη, hair.
 φωνή, a voice.
 ᾠδή, a song.
 νεφέλη, a cloud.
 σελήνη, the moon.
 τιμή, honour.

5. Nouns in *ας* make the genitive in *ου*, and the dative in *α*, and the remaining cases like those of *ἡμέρα*.

6. Nouns in *ης* make the genitive in *ου*, the accusative in *ην*, and the vocative in *η*, and the rest like *ἡμέρα*.

EXAMPLES.

ὁ νεανίας, "the youth."

Singular.

N. ὁ νεανί-ας
 G. τοῦ νεανί-ου
 D. τῷ νεανί-α
 A. τὸν νεανί-αν
 V. νεανί-α

Dual.

τὼ νεανί-α
 τοῖν νεανί-αιν
 τοῖν νεανί-αιν
 τὼ νεανί-α
 νεανί-α

Plural.

οἱ νεανί-αι
 τῶν νεανί-ων
 τοῖς νεανί-αις
 τοὺς νεανί-ας
 νεανί-αι.

ὁ τελώνης, "the tax-gatherer."

N. ὁ τελών-ης
 G. τοῦ τελών-ου
 D. τῷ τελών-η
 A. τὸν τελών-ην
 V. τελών-η

τὼ τελών-α
 τοῖν τελών-αιν
 τοῖν τελών-αιν
 τὼ τελών-α
 τελών-α

οἱ τελών-αι
 τῶν τελών-ων
 τοῖς τελών-αις
 τοὺς τελών-ας
 τελών-αι.

DECLINE

Like *νεανίας*.

μονίας, a solitary.
 ταμίας, a steward.
 κοχλίας, a snail.
 Αἰνείας, Æneas.
 Πυθαγόρας, Pythagoras.
 Ἀναξαγόρας, Anaxagoras.

Like *τελώνης*.

ἀκινάκης, a short sword.
 χειροτέχνης, a workman.
 αἰγοθήλης, a goat-sucker.
 ἑλληνοδίκης, a judge at the games.
 Ἀτρείδης, Atrides.
 Ἀγχίστης, Anchises.

7. Nouns in *της*, compounds in *πης*, as *κυνώπης*, “*an impudent person*,” names indicative of nations, as *Πέρσης*, “*a Persian*,” *Σκύθης*, “*a Scythian*,” together with derivatives from *μετρῶ*, *πωλῶ*, and *τρίβω*, as *γεωμέτρης*, “*a geometer*,” *μυροπώλης*, “*a vender of perfumes*,” *παιδοτριβης*, “*a teacher of gymnastics*,” make the vocative singular in *ᾶ*, not in *η*. Thus, *κυνώπης*, voc. *κυνῶπᾶ*; *Πέρσης*, voc. *Πέρσᾶ*. But *Πέρσης*, a man’s name (*Perses*), makes *η*.

8. Nouns in *στης* have *η* or *ᾶ* in the vocative; as, *ληστής*, “*a robber*,” voc. *ληστήη* or *ληστιά*.

CONTRACTIONS OF THE FIRST DECLENSION.

1. In forming these contractions, *εα* preceded by *ρ*, and by *αα*, becomes *ᾶ*; as, *ἐρέα*, contracted *ἐρᾶ*, “*wool*,” *μνάα*, *μνᾶ*, “*a mina*,” *βορέας*, *βορρᾶς*, “*the north wind*.”

2. But *εα* not preceded by *ρ*, or *αα*, and also *εη* and *οη*, become *ῆ*; as, *γέα*, *γῆ*, “*the earth*,” *γαλέη*, *γαλῆ*, “*a weasel*,” *διπλόη*, *διπλῆ*, “*double*,” *Ἑρμέας*, *Ἑρμῆς*, “*Mercury*,” *Ἀπελλέης*, *Ἀπελλῆς*, “*Apelles*.”

3. In the genitive, *ου* absorbs the preceding vowel; as, *Ἑρμέου*, *Ἑρμου*.

EXAMPLES.

ἐρέα, contr. *ἐρᾶ*, “*wool*.”

Singular.		Dual.	Plural.	
N.	ἐρέ-α	ἐρ-ᾶ	ἐρέ-αι	ἐρ-αῖ
G.	ἐρέ-ας	ἐρ-ᾶς	ἐρε-ῶν	ἐρ-ῶν
D.	ἐρέ-α	ἐρ-ᾶ	ἐρέ-αις	ἐρ-αῖς
A.	ἐρέ-αν	ἐρ-ᾶν	ἐρέ-ας	ἐρ-ᾶς
V.	ἐρέ-α	ἐρ-ᾶ	ἐρέ-αι	ἐρ-αῖ.

γαλέη, contr. *γαλῆ*, “*a weasel*.”

N.	γαλέ-η	γαλ-ῆ	γαλέ-α	γαλ-ᾶ	γαλέ-αι	γαλ-αῖ
G.	γαλέ-ης	γαλ-ῆς	γαλέ-αιν	γαλ-αῖν	γαλε-ῶν	γαλ-ῶν
D.	γαλέ-η	γαλ-ῆ	γαλέ-αιν	γαλ-αῖν	γαλέ-αις	γαλ-αῖς
A.	γαλέ-ην	γαλ-ῆν	γαλέ-α	γαλ-ᾶ	γαλέ-ας	γαλ-ᾶς
V.	γαλέ-η	γαλ-ῆ	γαλέ-α	γαλ-ᾶ	γαλέ-αι	γαλ-αῖ.

DIALECTS OF THE FIRST DECLENSION.

1. Instead of the termination *ης* and *ας* of the nominative singular, the Æolians employed *ᾶ*. Hence *ποιητῆς* and *νεανίας* become, in Æolic Greek, *ποιῆτᾶ*, *νεανιά*. So also we have in the same dialect the Homeric nominatives, *μητιέτᾶ*, *νεφεληγερέτᾶ*, *εὐρυνόπᾶ*, &c. From this source comes the Latin nominative singular of the first declension, *poetă*, *cometă*, &c.

2. The Æolians made the genitive singular end in *αῖς*, and also in *ας*, which latter form was common unto them with the Dorians. Thus, *ἡμέραις* for *ἡμέρας*; *δόξας* for *δόξης*, from the Æolic nominative *δόξᾶ*. From the genitive in *αῖς* the Latins derived, by dropping the final *ς*, their old genitive of the first declension in *ai*, as *musaï*, *aulaï*, *terraï*, which was afterward changed to *æ*. The other genitive, namely, that in *ας*, gave rise to another early form of the genitive in Latin, that in *as*, which still remains in *paterfamilias*, *materfamilias*, &c.

3. The Æolians used in the genitive plural *ᾶων* instead of *ων*, and in the accusative plural they had *αις* for *ας*. Thus, *μελισσᾶων* for *μελισσῶν*; *καλαῖς*, *σοφαῖς*, for *καλας*, *σοφάς*.

4. The Dorians employed the broad *ā* in the termination as well as other parts of the nominative and oblique cases. Thus, *φήμη*, Doric *φάμα*; *νύμφη*, Doric *νύμφā*; *φήμην*, Doric *φάμαν*, &c.

5. The Dorians give nouns in *ας* the genitive in *ā*; as, *Αἰνείας*, gen. *Αἰνείā*; *Πηλεΐδας*, gen. *Πηλεΐdā*. This genitive is formed by contraction from *āo*; thus *Αἰνείāo*, contracted *Αἰνείā*; *Πηλεΐdāo*, contracted *Πηλεΐdā*. So also, in the plural, they contracted *ᾶων* into *ān*, saying, for *Μελι-ᾶων*, *Μελιān*; for *θηλυτερᾶων*, *θηλυτερān*, &c., where the Ionic has *έων*, and the Attic *ῶν*.

6. The Ionians changed the long *α* of this declension into *η*; as, *σοφίη*, *ἡμέρη*, *νεηνίης*, &c.; very seldom, however, the short *α*. The Ionians also changed *ου* of the genitive singular into *εω*, and *ων* of the genitive plural into *εων*; thus *Ἀτρείδεω* for *Ἀτρείδου*; *ποιητέω* for *ποιητοῦ*; *κομητέων* for *κομητῶν*; *ικετέων* for *ικετῶν*.

7. The Ionians employed the termination *εα* instead of *ην* in the accusative singular of nouns in *ης*; as, *δεσπότεα* for *δεσπότην*; *Καμβύσεα* for *Καμβύσην*. So in the accusative

plural they used εας for ας; ας, δεσπότεας for δεσπότας.

8. The Ionians, in the Dative plural, employed ησι for ας; ας, δεσπότῃσι for δεσπόταις; νησιώτῃσι for νησιώταις.

XIX. SECOND DECLENSION.

Terminations.

ος, masculine, sometimes feminine.

ον, always neuter.¹

EXAMPLES.

ὁ λόγος, "the discourse."

Singular.	Dual.	Plural.
N. ὁ λόγος	τὸ λόγ-ω	οἱ λόγ-οι
G. τοῦ λόγ-ου	τοῖν λόγ-οιν	τῶν λόγ-ων
D. τῷ λόγ-ῳ	τοῖν λόγ-οιν	τοῖς λόγ-οις
A. τὸν λόγ-ον	τὸ λόγ-ω	τοὺς λόγ-ους
V. λόγ-ε	λόγ-ω	λόγ-οι.

ἡ ὁδός, "the way."

N. ἡ ὁδ-ὸς	τὰ ὁδ-ῶ	αἱ ὁδ-οὶ
G. τῆς ὁδ-οῦ	ταῖν ὁδ-οῖν	τῶν ὁδ-ῶν
D. τῇ ὁδ-ῳ	ταῖν ὁδ-οῖν	ταῖς ὁδ-οῖς
A. τὴν ὁδ-ὸν	τὰ ὁδ-ῶ	τὰς ὁδ-οὺς
V. ὁδ-ε	ὁδ-ῶ	ὁδ-οί.

τὸ δῶρον, "the gift."

N. τὸ δῶρ-ον	τὸ δῶρ-ω	τὰ δῶρ-α
G. τοῦ δῶρ-ου	τοῖν δῶρ-οιν	τῶν δῶρ-ων
D. τῷ δῶρ-ῳ	τοῖν δῶρ-οιν	τοῖς δῶρ-οις
A. τὸ δῶρ-ον	τὸ δῶρ-ω	τὰ δῶρ-α
V. δῶρ-ον	δῶρ-ω	δῶρ-α.

(1) Except in diminutives of female names, where, by a species of synesis, the gender refers to the person meant, not to the termination of the noun. Thus, ἡ Γλυκερίον, from Γλυκερά; ἡ Λεόντιον, &c. So in Terence, "mea Glycerium."

DECLINE,

Like λόγος.

δῆμος, the people.
 κύριος, a master.
 ἄνθρωπος, a man.
 ἀδελφός, a brother.
 υἱός, a son.
 ἄνεμος, a wind.
 ἄγγελος, a messenger.
 νόμος, a law.
 οἶκος, a house.
 οἶνος, wine.

Like δῶρον.

δένδρον, a tree.
 ξύλον, wood.
 ὄργανον, an instrument
 ἔργον, a work.
 μῆλον, an apple.
 πρόβατον, a sheep.
 ζῶον, an animal.
 τέκνον, a child.
 ῥόδον, a rose.
 σῦκον, a fig.

Like ὁδός.

ἄμπελος, a vine.
 νῆσος, an island.
 νόσος, a disease.
 σποδός, ashes.
 παρθένος, a maiden.
 βίβλος, a book.

1. Many words of this declension have a double gender, as something masculine or feminine is denoted by them; as, ὁ θεός, "*the god*," ἡ θεός, "*the goddess*;" ὁ ἄνθρωπος, "*the man*," ἡ ἄνθρωπος, "*the woman*;" ὁ ἄρκτος, "*the he-bear*," ἡ ἄρκτος, "*the she-bear*," &c.

2. Others, again, have a double gender, without such reason; as, ὁ, ἡ, ῥινός, "*the skin*;" ὁ, ἡ, θάμνος, "*the shrub*;" ὁ, ἡ, βάρβιτος, "*the lyre*;" ὁ, ἡ, οἶμος, "*the path*," &c.

3. Some with the gender alter likewise the meaning; as, ὁ ζυγός, "*the yoke*," ἡ ζυγός, "*the balance*;" ὁ ἵππος, "*the horse*," ἡ ἵππος, "*the cavalry*," and also "*the mare*;" ὁ λέκιθος, "*pulse-broth*," ἡ λέκιθος, "*the yolk of an egg*."

4. The following become neuter in the plural:

ὁ βόστρυχος	the curl	τὰ βόστρυχα.
ὁ δεσμός	the chain	τὰ δεσμά.
ὁ θεσμός	the law	τὰ θεσμά.
ὁ δίφρος	the chariot-seat	τὰ δίφρα.
ἡ κέλευθος	the way	τὰ κέλευθα.
ὁ λύχνος	the torch	τὰ λύχνα.
ὁ σῖτος	the corn	τὰ σῖτα.

5. The vocative singular has not only ϵ , but likewise σ for a termination. Thus, δ $\theta\epsilon\delta\varsigma$, voc. δ $\theta\epsilon\acute{o}\varsigma$. So, also, δ $\phi\acute{\iota}\lambda\omicron\varsigma$, &c. This is particularly the case in the Attic dialect.

ATTIC FORM OF DECLENSION. ¹

1. The Attic form of declension makes the vocative like the nominative, and has ω in the termination of every case.

2. The final ν is often omitted in the accusative singular; as, $\lambda\alpha\gamma\acute{\omega}$ for $\lambda\alpha\gamma\acute{\omega}\nu$; $\nu\epsilon\acute{\omega}$ for $\nu\epsilon\acute{\omega}\nu$; $\epsilon\acute{\omega}$ for $\epsilon\acute{\omega}\nu$. This is particularly the case in proper names; as, $K\acute{\omega}$, $K\acute{\epsilon}\omega$, $T\acute{\epsilon}\omega$, ² $A\theta\omega$, for $K\acute{\omega}\nu$, $K\acute{\epsilon}\omega\nu$, &c.

EXAMPLES.

δ $\lambda\alpha\gamma\acute{\omega}\varsigma$, "the hare."

Singular.	Dual.	Plural.
N. δ $\lambda\alpha\gamma\text{--}\acute{\omega}\varsigma$	$\tau\acute{\omega}$ $\lambda\alpha\gamma\text{--}\acute{\omega}$	$\omicron\acute{\iota}$ $\lambda\alpha\gamma\text{--}\acute{\omega}$
G. $\tau\omicron\upsilon$ $\lambda\alpha\gamma\text{--}\acute{\omega}$	$\tau\omicron\iota\nu$ $\lambda\alpha\gamma\text{--}\acute{\omega}\nu$	$\tau\acute{\omega}\nu$ $\lambda\alpha\gamma\text{--}\acute{\omega}\nu$
D. $\tau\acute{\omega}$ $\lambda\alpha\gamma\text{--}\acute{\omega}$	$\tau\omicron\iota\nu$ $\lambda\alpha\gamma\text{--}\acute{\omega}\nu$	$\tau\omicron\acute{\iota}\varsigma$ $\lambda\alpha\gamma\text{--}\acute{\omega}\varsigma$
A. $\tau\acute{\omega}\nu$ $\lambda\alpha\gamma\text{--}\acute{\omega}\nu$	$\tau\acute{\omega}$ $\lambda\alpha\gamma\text{--}\acute{\omega}$	$\tau\omicron\upsilon\varsigma$ $\lambda\alpha\gamma\text{--}\acute{\omega}\varsigma$
V. $\lambda\alpha\gamma\text{--}\acute{\omega}\varsigma$	$\lambda\alpha\gamma\text{--}\acute{\omega}$	$\lambda\alpha\gamma\text{--}\acute{\omega}$.

$\tau\acute{\omega}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega\nu$, "the dining-room."

N. $\tau\acute{\omega}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega\nu$	$\tau\acute{\omega}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$	$\tau\acute{\alpha}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$
G. $\tau\omicron\upsilon$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$	$\tau\omicron\iota\nu$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\text{--}\acute{\omega}\nu$	$\tau\acute{\omega}\nu$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega\nu$
D. $\tau\acute{\omega}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\text{--}\acute{\omega}$	$\tau\omicron\iota\nu$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\text{--}\acute{\omega}\nu$	$\tau\omicron\acute{\iota}\varsigma$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\text{--}\acute{\omega}\varsigma$
A. $\tau\acute{\omega}\nu$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega\nu$	$\tau\acute{\omega}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$	$\tau\acute{\alpha}$ $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$
V. $\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega\nu$	$\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$	$\acute{\alpha}\nu\acute{\omega}\gamma\epsilon\omega$.

1. The neuters of some adjectives have also ω in the nominative and accusative, especially $\acute{\alpha}\gamma\acute{\eta}\rho\omega\varsigma$, neuter $\acute{\alpha}\gamma\acute{\eta}\rho\omega$.

2. Words, which otherwise belong to the third declension, are often declined after this particular form; as, $M\acute{\iota}\nu\omega$

(1) Buttmann calls this an old and peculiar mode of inflection, employed by the Attics (*Ausf. Sprachl.* p. 157). Thiersch, on the contrary (*G. G.* § 53, 4), maintains that these forms arise merely from the rejection of the *formal* letters \omicron , ϵ , α after the vowels contracted into $\epsilon\omega$. Buttmann's opinion is undoubtedly the true one.

(from *Μίνως*, *Μίνωος*) for *Μίνωα* in the accusative. So, also, *γέλων* (from *γέλως*, *γέλωτος*) for *γέλωτα*; and *ἥρων* (from *ἥρως*, *ἥρωος*) for *ἥρωα*.

3. Only one neuter in *ως* is assigned to this form of declension; namely, *τὸ χρέως*, *the debt*. According to the ancient grammarians, it has *χρέως* not only in the accusative, but also in the genitive singular. All the other parts are formed from *χρέος*; thus pl. *χρέᾱ*, &c.

CONTRACTIONS OF THE SECOND DECLENSION.

1. The letters *εο*, *οε*, and *οο* become *οῦ*; as, *ἀδελφιδέος* contracted *ἀδελφιδουῖς*; *νόε*, *νοῦ*; *νόος*, *νοῦς*.

2. A short vowel before a long one, or a diphthong, is absorbed; as, *πλόων*, *πλῶν*; *πλόοιν*; *πλοιῖν*.

3. In the neuter, *α* absorbs the preceding vowel, and becomes long; as, *ὀστέα*, *ὀστᾶ*.

4. In the vocative, *εε* is not contracted; as, *ἀδελφίδεε*.

EXAMPLES.

ὁ νόος, contracted *νοῦς*, "the mind."

	<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N.	ὁ νό-ος νοῦς	τὸ νό-ω νῶ	οἱ νό-οι νοῖ
G.	τοῦ νό-ου νοῦ	τοῖν νό-οιν νοῖν	τῶν νό-ων νῶν
D.	τῷ νό-ῳ νῷ	τοῖν νό-οιν νοῖν	τοῖς νό-οις νοῖς
A.	τὸν νό-ον νοῦν	τὸ νό-ω νῶ	τοὺς νό-ους νοῦς
V.	νό-ε νοῦ	νό-ω νῶ	νό-οι νοῖ.

τὸ ὀστέον, contracted *ὀστούν*, "the bone."

N.	τὸ ὀστέ-ον ὀστ-οῦν	τὸ ὀστέ-ω ὀστ-ῶ	τὰ ὀστέ-α ὀστ-ᾶ
G.	τοῦ ὀστέ-ου ὀστ-οῦ	τοῖν ὀστέ-οιν ὀστ-οῖν	τῶν ὀστέ-ων ὀστ-ῶν
D.	τῷ ὀστέ-ῳ ὀστ-ῷ	τοῖν ὀστέ-οιν ὀστ-οῖν	τοῖς ὀστέ-οις ὀστ-οῖς
A.	τὸ ὀστέ-ον ὀστ-οῦν	τὸ ὀστέ-ω ὀστ-ῶ	τὰ ὀστέ-α ὀστ-ᾶ
V.	ὀστέ-ον ὀστ-οῦν	ὀστέ-ω ὀστ-ῶ	ὀστέ-α ὀστ-ᾶ.

DIALECTS OF THE SECOND DECLENSION.

1. The Æolians wrote the dative singular without the *ι* subscribed; as, *σοφῶ* for *σοφῷ*. Hence the Latin dative and ablative in *o* of the second declension. In the accu-

sative plural they are said to have employed the termination *οις* for *ους*; as, *κάττοις νόμοις* for *κατὰ τοὺς νόμους*.

2. The Dorians changed the termination *ος* of the nominative into *ορ*; as, *Τιμόσεορ ὁ Μιλήσιορ* for *Τιμόθεος ὁ Μιλήσιος*. In the genitive singular they changed the termination *ου* into *ω*; as, *τῷ νόμω* for *τοῦ νόμου*. And in the accusative plural they employed the termination *ως* for *ους*; as, *τῶς λύκως* for *τοὺς λύκους*. Hence the accusative plural in *ος* of the second declension of Latin nouns.

3. The Ionians use *εω*, in the termination of the genitive singular, for *ου*; as, *Κροίσεω* for *Κροίσου*; *Βάττεω* for *Βάττον*. In the plural they changed *ῶν* of the genitive into *έων*; as, *πессέων* for *πессῶν*; *πυρέων* for *πυρῶν*; and in the dative used *οισι* for *οις*; as, *λίθοισι* for *λίθοις*.

4. The form of the genitive *οιο* for *ου* occurs, for the most part, in the poets only, chiefly the epic. The original form of the genitive seems to have been *-οα* (analogous to *αο* in the first declension), whence came *οιο*, and by contraction *ου*. In the genitive and dative dual the epic poets insert an *ι*; as, *ἵπποιιν, ὤμοιιν, σταθμοῖιν*.

5. The old form of the dative occurs also in the Attic; as, *κακοῖσιν*, *Plat. Gorg.* p. 497, D.; *τούτοισι*, *ib.* p. 28; *οἴκοισιν*, *Soph. Œd. T.* 249, &c.

XX. THIRD DECLENSION.

Terminations.

α, ι, υ, neuter.

ω, feminine.

ν, ξ, ρ, σ, ψ, of all genders.

1. The third declension is distinguished from the two preceding in making the oblique cases longer by one syllable than the nominative. In other words, it is said to increase in the genitive. The genitive ends always in *ος*.

2. The root of the words in this declension is generally disguised in the nominative by added vowels and consonants, and is to be discovered by taking away *ος* from the genitive. Thus, nominative *ὁ δαίμων*, "*the deity*," genitive *δαίμων-ος*, root *δαῖμον*; *ὁ γίγας*, "*the giant*," gen. *γίγαντ-ος*,

root γίγαντ; τὸ σῶμα, "the body," gen. σώματ-ος, root σῶματ, &c.

EXAMPLES. ¹

ὁ θῆρ, "the wild beast."

Singular.	Dual.	Plural.
N. ὁ θῆρ	τὼ θῆρ-ε	οἱ θῆρ-ες
G. τοῦ θηρ-ὸς	τοῖν θηρ-οῖν	τῶν θηρ-ῶν
D. τῷ θηρ-ι	τοῖν θηρ-οῖν	τοῖς θηρ-σὶ
A. τὸν θῆρ-α	τὼ θῆρ-ε	τοὺς θῆρ-ας
V. θῆρ	θῆρ-ε	θῆρ-ες.

ὁ αἰὼν, "the age."

N. ὁ αἰὼν	τὼ αἰῶν-ε	οἱ αἰῶν-ες
G. τοῦ αἰῶν-ος	τοῖν αἰῶν-οιν	τῶν αἰῶν-ων
D. τῷ αἰῶν-ι	τοῖν αἰῶν-οιν	τοῖς αἰῶ-σι ²
A. τὸν αἰῶν-α	τὼ αἰῶν-ε	τοὺς αἰῶν-ας
V. αἰὼν	αἰῶν-ε	αἰῶν-ες.

ὁ δαίμων, "the deity."

N. ὁ δαίμων	τὼ δαίμον-ε	οἱ δαίμον-ες
G. τοῦ δαίμον-ος	τοῖν δαιμόν-οιν	τῶν δαιμόν-ων
D. τῷ δαίμον-ι	τοῖν δαιμόν-οιν	τοῖς δαίμο-σι ³
A. τὸν δαίμον-α	τὼ δαίμον-ε	τοὺς δαίμον-ας
V. δαίμον	δαίμον-ε	δαίμον-ες.

ὁ λέων, "the lion."

N. ὁ λέων	τὼ λέοντ-ε	οἱ λέοντ-ες
G. τοῦ λέοντ-ος	τοῖν λεόντ-οιν	τῶν λεόντ-ων
D. τῷ λέοντ-ι	τοῖν λεόντ-οιν	τοῖς λέου-σι ⁴
A. τὸν λέοντ-α	τὼ λέοντ-ε	τοὺς λέοντ-ας
V. λέον	λέοντ-ε	λέοντ-ες.

(1) We have placed the paradigms before the remarks on the formation of the cases, an arrangement less repulsive to the learner than the other would have been; though, in strictness, the remarks on the cases ought to come first.

(2) Old form αἰῶν-σι; whence, by rejecting ν before σ, we have αἰῶ-σι.

(3) Old form δαίμον-σι; whence, by rejecting ν before σ, and retaining the short vowel of the root, we have δαίμο-σι.

(4) Old form λέοντ-σι; whence, by rejecting the ντ, and changing ο into ου, we have λέου-σι.

ἡ λαίλαψ, "the storm."

	<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>
N.	ἡ λαίλαψ		τὰ λαίλαπ-ε		αἱ λαίλαπ-ες
G.	τῆς λαίλαπ-ος		ταῖν λαίλαπ-οιν		τῶν λαίλαπ-ων
D.	τῇ λαίλαπ-ι		ταῖν λαίλαπ-οιν		ταῖς λαίλαψ-ι ¹
A.	τὴν λαίλαπ-α		τὰ λαίλαπ-ε		τὰς λαίλαπ-ας
V.	λαίλαψ		λαίλαπ-ε		λαίλαπ-ες.

ἡ πτέρυξ, "the wing."

N.	ἡ πτέρυξ		τὰ πτέρυγ-ε		αἱ πτέρυγ-ες
G.	τῆς πτέρυγ-ος		ταῖν πτέρυγ-οιν		τῶν πτέρυγ-ων
D.	τῇ πτέρυγ-ι		ταῖν πτέρυγ-οιν		ταῖς πτέρυξ-ι ²
A.	τὴν πτέρυγ-α		τὰ πτέρυγ-ε		τὰς πτέρυγ-ας
V.	πτέρυξ		πτέρυγ-ε		πτέρυγ-ες.

ὁ ἔρωσ, "the love."

V.	ὁ ἔρωσ		τὼ ἔρωτ-ε		οἱ ἔρωτ-ες
G.	τοῦ ἔρωτ-ος		τοῖν ἔρωτ-οιν		τῶν ἔρωτ-ων
D.	τῷ ἔρωτ-ι		τοῖν ἔρωτ-οιν		τοῖς ἔρω-σι ³
A.	τὸν ἔρωτ-α		τὼ ἔρωτ-ε		τοὺς ἔρωτ-ας
V.	ἔρωσ		ἔρωτ-ε		ἔρωτ-ες.

ὁ ἱμάς, "the thong."

N.	ὁ ἱμάς		τὼ ἱμάντ-ε		οἱ ἱμάντ-ες
G.	τοῦ ἱμάντ-ος		τοῖν ἱμάντ-οιν		τῶν ἱμάντ-ων
D.	τῷ ἱμάντ-ι		τοῖν ἱμάντ-οιν		τοῖς ἱμάσ-ι ⁴
A.	τὸν ἱμάντ-α		τὼ ἱμάντ-ε		τοὺς ἱμάντ-ας
V.	ἱμάν		ἱμάντ-ε		ἱμάντ-ες.

ἡ φάλαγξ, "the phalanx."

N.	ἡ φάλαγξ		τὰ φάλαγγ-ε		αἱ φάλαγγ-ες
G.	τῆς φάλαγγ-ος		ταῖν φάλαγγ-οιν		τῶν φάλαγγ-ων
D.	τῇ φάλαγγ-ι		ταῖν φάλαγγ-οιν		ταῖς φάλαγγ-ι ⁵
A.	τὴν φάλαγγ-α		τὰ φάλαγγ-ε		τὰς φάλαγγ-ας
V.	φάλαγξ		φάλαγγ-ε		φάλαγγ-ες.

(1) Old form λαίλαπ-σι; whence, by substituting the double letter, we have λαίλαψ-ι.

(2) Old form πτέρυγ-σι; whence, by substituting ξ for γς, we have πτέρυξ-ι.

(3) Old form ἔρωτ-σι; whence, by rejecting τ before σ, we have ἔρω-σι.

(4) Old form ἱμάντ-σι.

(5) Old form φάλαγγ-σι.

ὁ θῶς, "the jackal."

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N. ὁ θῶς	τὼ θῶ-ε	οἱ θῶ-ες
G. τοῦ θῶ-ὸς	τοῖν θῶ-οιν	τῶν θῶ-ων
D. τῷ θῶ-ι	τοῖν θῶ-οιν	τοῖς θῶ-σι
A. τὸν θῶ-α	τὼ θῶ-ε	τοὺς θῶ-ας
V. θῶς	θῶ-ε	θῶ-ες.

ὁ κῖς, "the wood-worm."

N. ὁ κῖς	τὼ κί-ε	οἱ κί-ες
G. τοῦ κί-ὸς	τοῖν κί-οιν	τῶν κί-ων
D. τῷ κί-ι	τοῖν κί-οιν	τοῖς κί-σι
A. τὸν κί-ν	τὼ κί-ε	τοὺς κί-ας
V. κῖς	κί-ε	κί-ες.

τὸ σῶμα, "the body."

N. τὸ σῶμα	τὼ σώματ-ε	τὰ σώματ-α
G. τοῦ σώματ-ος	τοῖν σώματ-οιν	τῶν σώματ-ων
D. τῷ σώματ-ι	τοῖν σώματ-οιν	τοῖς σώματ-σι ¹
A. τὸ σῶμα	τὼ σώματ-ε	τὰ σώματ-α
V. σῶμα	σώματ-ε	σώματ-α.

EXAMPLES FOR EXERCISE IN DECLENSION.

<i>Nom.</i>	<i>Gen.</i>	<i>Nom.</i>	<i>Gen.</i>
ἡ ὄψ	ὀπὸς, the voice.	ὁ ἄναξ	-ακτος, the king.
ἡ σὰρξ	σαρκὸς, the flesh.	ἡ ἅλς	ἁλὸς, the sea.
ὁ σωτήρ	-τῆρος, the preserver.	ὁ ψαλτήρ	-ῆρος, the harper.
ὁ κήρυξ	-υκός, the herald.	ἡ ῥίς	ῥίνος, the nose.
ἡ φλόξ	-ογός, the flame.	ὁ χειμὼν	-ῶνος, the storm.
ἡ θρίξ	τριχὸς, the hair.	ὁ ψᾶρ	ψᾶρὸς, the starling.
τὸ φῶς	φωτὸς, the light.	ὁ λιμὴν	-ένος, the harbour.
ἡ φιλότις	-τητος, the friendship.	ὁ ἄκμων	-ονος, the anvil.
τὸ βούλευμα	-ατος, the counsel.	ἡ νύξ	νυκτὸς, the night.
τὸ μέλι	-ιτος, the honey.	τὸ πῦρ	πυρὸς, the fire.
ἡ πελειὰς	-άδος, the dove.	ἡ λαμπὰς	-άδος, the torch.
ἡ κόρυς	-ῦθος, the helmet.	ὁ μάρτυρ	-ῦρος, the witness.
ὁ γίγας	-αντος, the giant.	ὁ ῥήτωρ	-ορος, the orator.
ὁ ὀδὸνς	-όντος, the tooth.	ὁ κόραξ	-ᾶκος, the raven.
ὁ λάϊγξ	-ιγγος, the pebble.	ἡ ἀλώπηξ	-εκος, the fox.
ἡ σάλπιγξ	-ιγγος, the trumpet.	τὸ οὖς	ὠτὸς, the ear.

(1) Old form, σώματ-σι.

FORMATION OF THE CASES.

Genitive.

As a general rule, the genitive singular of nouns of the third declension is formed by adding *ος* to the termination of the root; such changes taking place, at the same time, as the laws of euphony require.

1. Some nouns, and chiefly those which, in the nominative, end in *ν* or *ρ*, form the genitive by adding *ος* to the termination of the nominative; as, *μῆν*, "a month," gen. *μην-ός*; *σωτήρ*, "a preserver," gen. *σωτήρ-ος*, &c. In the greater part, however, the long vowel in the termination of the nominative is changed into the corresponding short vowel; as, *λιμὴν*, "a harbour," gen. *λιμέν-ος*; *μήτηρ*, "a mother," gen. *μητέρ-ος*; *χελιδὼν*, "a swallow," gen. *χελιδόν-ος*, &c.

2. When the nominative already has a final *ς*, this final letter disappears before the *ος* of the genitive, and the long vowel preceding it in the termination of the nominative is changed into its corresponding short; as, *τριήρης*, "a trireme," gen. *τριήρεος*, &c.

3. When the nominative ends in a double consonant, such as *ξ* (which is equivalent to *γς*, *κς*, or *χς*) or *ψ* (equivalent to *βς*, *πς*, or *φς*), the double consonant is resolved into its component parts, the termination *ος* is added, and the *ς*, or final letter of the root, is thrown out; as, *αἶξ*, "a goat," resolved into *αἶγς*, genitive *αἶγ-ός*; *ἄλώπηξ*, "a fox," resolved into *ἄλώπηκς*, genitive (with the short vowel also for the long) *ἄλώπεκ-ος*. So, also, *θρίξ*, "hair" (*τριχς*), gen. *τριχ-ός*; *φλέψ*, "a vein" (*φλεβς*), gen. *φλεβός*; *ὦψ*, "an eye" (*ὦπς*), gen. *ὦπ-ός*; *κατῆλιψ*, "a roof" (*κατήλιφς*), gen. *κατήλιφ-ος*. In like manner, *φάλαγξ*, "a phalanx" (*φάλαγγς*), gen. *φάλαγγ-ος*; *λάρυγξ*, "the larynx" (*λάρυγγς*), gen. *λάρυγγ-ος*.¹

(1) Sometimes, instead of these, which were the regular forms, we find them with only a single *γ*; as, *φάρυγος*, *Od.* 9. 373; *Eurip. Cycl.* 592. So *λάρυγος*, *Schweigh. ad Athen.* vol. iv. p. 545. But *λύγξ*, "the lynx," has both *λυγκός* and *λυγγός*. So, also, *νύξ* and *ἄναξ* make *νυκτός* and *ἄνακτος*; the *τ* being a part of the root (*νύκτος*) of the former, and, in the case of the latter, being brought in probably

4. Nominatives in *ās*, *εις*, and *ους*, being, for the most part, formed from roots ending in *αντς*, *εντς*, *οντς* (where the *ν* and *τ* are thrown out, and the preceding short vowel is either made long or else is changed into a diphthong), have their genitives in *αντος*, *εντος*, or *οντος*. Thus, *ἐλέφας*, "*an elephant*" (root *ἐλέφαντς*), genitive *ἐλέφαντ-ος*; *Σιμόεις*, "*the river Simois*" (root *Σιμόεντς*), gen. *Σιμόεντος*; *ὀδούς*, "*a tooth*" (root *ὀδόντς*), gen. *ὀδόντ-ος*.

5. Words which end in *α*, *ι*, *υ*, add the syllable *τος* to the termination of the nominative, and thus form the genitive case; as, *σῶμα*, "*a body*," genitive *σώματ-ος*; *μέλι*, "*honey*," gen. *μέλιτ-ος*. Those in *υ* change also this vowel into *α* before *τος*; as, *δῶρυ*, "*a spear*," gen. *δόρατ-ος*; *γόνυ*, "*a knee*," gen. *γόνατ-ος*. In strictness, however, these nouns in *α*, *ι*, *υ* come from roots that terminate in *τ*; as, *σῶματ*, *μέλιτ*; and hence *ος* is only added, in fact, to the root. While with regard to the vowel-change in *γόνυ*, *δῶρυ*, and other words of similar ending, it must be borne in mind that the old nominatives were in *ας*, as *γόνας*, *δόρας* (i. e. *γόνατς*, *δόρατς*), whence, of course, the genitives *γόνατ-ος* and *δόρατ-ος*, by dropping the final *ς* of the root.¹

6. Words in *αρ* make either *ατος* in the genitive; as, *ὄνειαρ*, "*a dream*," gen. *ονείατ-ος*; *ἥπαρ*, "*the liver*," gen. *ἥπατ-ος*; *ἡμαρ*, "*a day*," gen. *ἡματ-ος*; *φρέαρ*, "*a well*," gen. *φρέατ-ος*; or else *αρος*; as, *ἔαρ*, "*spring*," gen. *ἔαρ-ος*; *θέναρ*, "*the palm of the hand*," gen. *θέναρ-ος*. But *δάμαρ* makes *δάμαρτ-ος*.

7. Neuters in *ās* make partly *ατος*; as, *κρέας*, "*flesh*," genitive *κρέατ-ος*; *κέρας*, "*a horn*," gen. *κέρατ-ος*. More commonly, however, they form the genitive in *ας*; as, *κνέφας*, "*darkness*," gen. *κνέφα-ος*, in which case the Attics contract the termination *ας* into *ως*; as, *κέρως*, *κρέως*, &c.

to strengthen the root *ανακ*, after the removal of the *ς*. From the regular declension of *ἄναξ* (i. e. *ἄνακ-ος* in the genitive, &c.) comes *Ἄνακες*, the name of Castor and Pollux; while, on the other hand, the oblique cases of *nox* in Latin shew the *t* of the root. Compare the German *nacht* and the English *night*.

(1) *Matthiæ*, G. G. vol. i. § 72, 1. The noun *γάλα*, "*milk*," makes *γάλακτ-ος*, as from *γάλαξ* (i. e. *γάλακτς*); *σίνηπι*, "*mustard*," makes, according to § 11, *σινήπι-ος*, and in Attic *σινήπε-ως*; *ἄστυ*, "*a city*," makes *ἄστυ-ος*, Att. *ἄστυ-ως*. Other nouns in *υ* also vary from the rule above given; as, *δάκρυ*, "*a tear*," gen. *δάκρυ-ος*, &c.

8. Nominatives in *αυς* make *αος* and *ηος*; as, *ναυς*, "*a ship*," gen. *ναὸς* and *νῆος*.

9. Nominatives in *εις*, different from those mentioned in § 4, make the genitive in *ενος*; as, *κτεῖς*, "*a comb*," gen. *κτεν-ός*; or in *ειδός*; as *κλείς*, "*a key*," gen. *κλειδός*.

10. Nominatives in *ης*, other than those alluded to under § 2, make the genitive in *ητος* and *ηθος*; as, *φιλότης*, "*friendship*," gen. *φιλότητ-ος*; *πένης*, "*a poor man*," gen. *πένητος*; *Πάρνης*, "*a mountain on the confines of Attica*," gen. *Πάρνηθ-ος*. Here again *ος* is added to the termination of the roots, *φιλότητ*, *πένητ*, &c.

11. Nominatives in *ις* make the genitive in *ιος*, *ιδος*, *ιθος*, *ιτος*, and *ινος*. The Attics, however, changed *ιος* into *εως*. Thus, *ὄφης*, "*a serpent*," gen. *ὄφ-ιος* (Att. *ὄφ-εως*); *ἐλπίς*, "*hope*," gen. *ἐλπίδ-ος*; *ὄρνις*, "*a bird*," gen. *ὄρνιθ-ος*; *χάρις*, "*a favour*," gen. *χάριτ-ος*; *ἄκτις*, "*a beam of the sun*," gen. *ἄκτιν-ος*. All these terminations, like those mentioned in the preceding paragraph, are only *ος* added to the several roots.

12. Neuters in *ος* make the genitive in *εος*, which the Attics contract into *ους*; as, *τείχος*, "*a wall*," gen. *τείχε-ος*, contr. *τείχ-ους*.

13. Words in *οὐς*, other than those mentioned under § 4, make the genitive in *οος*; as, *βοὐς*, "*an ox*," gen. *βο-ός*. Some again, when *οὐς* arises by contraction from *οίς*, gen. *όεντος*, make the genitive in *οῦντος*; as, *Ὀποῦς*, "*the name of a city*," gen. *Ὀποῦντ-ος*. So, also, *Τραπεζοῦς*, *μελιτοῦς*, &c.

14. Words in *υξ* make the genitive in *υχος*; as, *διώρυξ*, "*a canal*," gen. *διώρυχ-ος*. Others have *υγος*; as, *Στυξ*, "*the river Styx*," gen. *Στυγ-ός*.

15. Words in *υς* make *ύος*; as, *ὀσφύς*, "*the loins*," gen. *ὀσφύ-ος*; *δρῦς*, "*a tree*," gen. *δρυ-ός*; and sometimes *ίδος*, *υθος*, and *υνος*; as, *χλαμύς*, "*a cloak*," gen. *χλαμῦδ-ος*; *κόρυς*, "*a helmet*," gen. *κόρυθ-ος*; *κῶμυς*, "*a bundle*," gen. *κῶμυθ-ος*; *Φόρκυς*, "*Phorcys*," gen. *Φόρκυν-ος*.

16. Words in *ως* make *ωος*, *ωτος*, *οος* (contr. *οὐς*), and *στος*. Thus, *δμῶς*, "*a slave*," gen. *δμω-ός*; *ἥρως*, "*a hero*," gen. *ἥρω-ος*; *φῶς*, "*light*," gen. *φωτ-ός*; *ἔρως*, "*love*," gen. *ἔρωτ-ος*; *αἰδῶς*, "*modesty*," gen. *αἰδό-ος*, contr. *αἰδ-οὐς*; *τετυφῶς*, perf. act. participle of *τίπτω*, gen. *τετυφότη-ος*.

Accusative.

As a general rule, the accusative singular of nouns of the third declension, that are not neuter, is formed by changing *ος* of the genitive into *α*; as, *μῆν*, gen. *μῆν-ος*, accus. *μῆν-α*.

1. But nouns in *ις*, *υς*, *αυς*, and *ους*, whose genitive ends in *ος* pure, take *ν* instead of *α*; as, *πόλις*, "a city," gen. *πόλι-ος*, acc. *πόλιν*; *ναῦς*, "a ship," gen. *να-ος*, acc. *ναῦν*; *βοῦς*, "an ox," gen. *βο-ος*, acc. *βοῦν*, &c.

2. Other nouns in *ις*, *υς*, &c., whose genitive ends in *ος* impure, and which have no accent on the last syllable of the nominative, make the accusative in *α* and *ν*, the latter particularly with the Attics. Thus, *ὄρνις*, "a bird," gen. *ὄρνιθ-ος*, acc. *ὄρνιθ-α*, Att. *ὄρνιν*; *κλεῖς*, "a key," gen. *κλεῖδ-ος*, acc. *κλεῖδ-α*, Att. *κλεῖν*. So the compounds of *πούς*; as, *βραδύπους*, "slow of foot," acc. *βραδύποδ-α*, Att. *βραδύπουν*; *Οἰδίπους*, "*Œdipus*," acc. *Οἰδίποδ-α*, Att. *Οἰδίπουν*.

Vocative.

The vocative of the third declension is generally like the nominative; and this is particularly the case among the Attic writers; as, *ὁ θῆρ*, "the wild beast," voc. *θήρ*; *ἡ χεῖρ*, "the hand," voc. *χείρ*.

1. But the endings *ευς*, *ις*, *υς*, as also the words *παῖς*, "a boy," *γραῦς*, "an aged female," and *βοῦς*, "an ox," cast off their *ς* to form the vocative, and those in *ευς* then assume the circumflex; as, *βασιλεὺς*, "a king," voc. *βασιλεῦ*; *Πάρις*, "Paris," voc. *Πάρ-ι*; *Τῆθυς*, "Tethys," voc. *Τῆθ-υ*; *παῖς*, voc. *παῖ*; *γραῦς*, voc. *γραῦ*; *βοῦς*, voc. *βοῦ*. Other nouns in *ους* more frequently retain than drop the *ς*. Thus, *Οἰδίπ-ου* is found; but *Οἰδίπους* is more common.

2. Words in *ας* and *εις*, which arise from old forms ending in *αυς* and *ευς*, and which form their genitive in *ανος*, *αντος*, or *εντος*, throw away *ς* in the vocative, and then, for the most part, resume the *ν*; as, *τάλας*, "miserable," gen.

τάλαν-ος, voc. τάλαν; Αἶας, "*Ajax*," gen. Αἴαντ-ος, voc. Αἴαν; χαρίεις, "*graceful*," gen. χαρίεντ-ος, voc. χαρίεν. But several proper names in *ās*, *αντος*, have in the vocative only the long *a*; as, Ἀτλας, gen. Ἀτλαντ-ος, voc. Ἀτλᾶ.

3. Words which have *η* or *ω* in the termination of the nominative, and the corresponding short vowel (*ε* or *ο*) in the genitive, and which have no acute accent on the last syllable, take the short vowel also in the vocative; as, μήτηρ, "*a mother*," gen. μητέρ-ος, voc. μῆτερ; ῥήτωρ, "*an orator*," gen. ῥήτορ-ος, voc. ῥῆτορ; Σωκράτης, "*Socrates*," gen. Σωκράτ-εος, voc. Σώκρατες. If, however, the last syllable of such words has the accent, then the long vowel is retained in the vocative; as, ποιμὴν, "*a shepherd*," gen. ποιμέν-ος, voc. ποιμήν. But this only applies to nouns, not to adjectives; and hence κελαινεφῆς makes, in the vocative, κελαινεφές.

4. Words which retain the long vowel in the genitive keep it also in the vocative; as, Πλάτων, "*Plato*," gen. Πλάτων-ος, voc. Πλάτων; Ξενοφῶν, "*Xenophon*," gen. Ξενοφῶντ-ος, voc. Ξενοφῶν; ἰητῆρ, "*a physician*," gen. ἰητῆρ-ος, voc. ἰητήρ. But the following three make the vowel short in the vocative; Ἀπόλλων, "*Apollo*," gen. Ἀπόλλων-ος, voc. Ἀπολλον; Ποσειδῶν, "*Neptune*," gen. Ποσειδῶν-ος, voc. Πόσειδον; σωτήρ, "*a saviour*," gen. σωτήρ-ος, voc. σῶτερ.

5. Proper names in κλῆς make -κλεις in the termination of the vocative; as, Νικοκλῆς, voc. Νικόκλεις. Here the nominative was originally -κλέης; and consequently the vocative is -κλεες, contracted -κλεις.

6. Words in *ω* and *ως* make *οι* in the vocative; as, Λητώ, "*Latona*," voc. Λητ-οί; Σαπφώ, "*Sappho*," voc. Σαπφ-οί; αἰδώς, "*modesty*," voc. αἰδ-οί.

Dative Plural.

The dative plural in nouns which end in *εως*, *ανς*, and *ους*, is formed by appending *ι* to the termination of the nominative singular; as, βασιλεὺς, βασιλεῦσι; ναὺς, ναυσί; βοῖς, βουσί. In the case of other nouns, the dative plural is formed by adding *σι* to the root: such changes are at the same time made as the rules of euphony require; as, νῦξ,

gen. νυκτ-ός, dat. pl. νυξί (i. e. νυκτί); ὁδοῦς, gen. ὁδόντ-ος, dat. pl. ὁδοῦσι (i. e. ὁδόντσι); παῖς, gen. παιδ-ός, dat. pl. παισὶ (i. e. παιδσί); Ἄραψ, gen. Ἄραβ-ος, dat. pl. Ἄραψι (i. e. Ἄραβσι); τυπεῖς, gen. τυπέντ-ος, dat. pl. τυπεῖσι, (i. e. τυπέντσι); κτεῖς, gen. κτεν-ός, dat. pl. κτεσὶ (i. e. κτενσί), &c.

1. When the ending *σι*, on being added to the root, is preceded by a vowel, or, in other words, when the genitive ends in *ος* pure, this vowel remains in the dative plural unchanged, as in the other oblique cases; as, *τείχος*, gen. *τείχε-ος*, dat. pl. *τείχεσι*; *δρυς*, gen. *δρυ-ός*, dat. pl. *δρυσί*; *ἀληθής*, gen. *ἀληθέ-ος*, dat. pl. *ἀληθέσι*. When, however, the nominative singular has a diphthong, the dative plural takes it also; as, *βασιλεὺς*, gen. *βασιλέ-ως*, dat. pl. *βασιλεῖσι*, and the other nouns mentioned in the beginning of the previous paragraph.

2. Some nouns in *ηρ*, gen. *-ερος*, drop the *ε* in the genitive and dative singular, and also in the dative plural; and then, in the latter case, insert after *ρ* the more sonorous *α*; as, *πατήρ*, “a father,” gen. *πατρ-ός* (from *πατέρ-ος*), dat. *πατρὶ* (from *πατέρ-ι*), &c., dat. pl. *πατράσι*. So, also, *μήτηρ*, *γαστήρ*, *θυγάτηρ*, *Δημήτηρ*.

CONTRACTIONS OF THE THIRD DECLENSION.

1. Nouns in *ης* undergo contraction in every case, except in the nominative and vocative singular, and dative plural. Thus:

ἡ *τριήρης*, “the trireme.”

Singular.	Dual.	Plural.
V. ἡ <i>τριήρ-ης</i>	τὰ <i>τριήρ-εε</i> -η	αἱ <i>τριήρ-εες</i> -εις
G. τῆς <i>τριήρ-εος</i> -ους	ταῖν <i>τριήρ-έοιν</i> -οῖν	τῶν <i>τριήρ-έων</i> -ῶν
D. τῇ <i>τριήρ-εῖ</i> -ει	ταῖν <i>τριήρ-έοιν</i> οῖν	ταῖς <i>τριήρ-εσι</i>
A. τὴν <i>τριήρ-εα</i> -η	τὰ <i>τριήρ-εε</i> -η	τὰς <i>τριήρ-εας</i> -εις
V. <i>τριήρ-ες</i>	<i>τριήρ-εε</i> -η	<i>τριήρ-εες</i> εις.

2. Like *τριήρης* are also declined the proper names ending in *κλης*; as, *Ἡρακλῆς*, contracted *Ἡρακλῆς*; *Θεμιστοκλῆς*, *Περικλῆς*, &c. In the genitive and dative they have a double contraction. Thus:

ὁ Ἡρακλῆς, "Hercules."

N.	ὁ	Ἡρακλ-έης	-ῆς
G.	τοῦ	Ἡρακλ-έους	-έος -έους
D.	τῷ	Ἡρακλ-έει	-έει -εῖ
A.	τὸν	Ἡρακλ-έα	-ῆ
V.		Ἡράκλ-εες	-εις.

3. Nouns in *ος* are neuter, and make the nominative, accusative, and vocative plural in *εα*, contracted *η*, and the genitive in *έων*, contracted *ῶν*. Thus:

τὸ τεῖχος, "the wall."

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N. τὸ τεῖχ-ος	τῶ τεῖχ-εε -η	τὰ τεῖχ-εα -η
G. τοῦ τεῖχ-εος -ους	τοῖν τεῖχ-έοιν -οῖν	τῶν τεῖχ-έων -ῶν
D. τῷ τεῖχ-εῖ -ει	τοῖν τεῖχ-έοιν -οῖν	τοῖς τεῖχ-εσι
A. τὸ τεῖχ-ος	τῶ τεῖχ-εε -η	τὰ τεῖχ-εα -η
V. τεῖχ-ος	τεῖχ-εε -η	τεῖχ-εα -η.

4. Nouns in *ὠ* and *ῶς* have three contractions; namely, *όος* of the genitive singular into *οῦς*, *οῖ* of the dative into *οῖ*, and *όα* of the accusative into *ὠ* or *ῶ*. Their dual and plural have no contractions, but are declined throughout like the corresponding parts of *λόγος*. Few of them, indeed, from their signification, admit, strictly speaking, of a dual or plural. Thus:

ἡ ἦχῶ, "the echo."

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N. ἡ ἦχ-ὠ	τὰ ἦχ-ὠ	αἱ ἦχ-οῖ
G. τῆς ἦχ-όος -οῦς	ταῖν ἦχ-οῖν	τῶν ἦχ-ῶν
D. τῷ ἦχ-οῖ -οῖ	ταῖν ἦχ-οῖν	ταῖς ἦχ-οῖς
A. τὴν ἦχ-όα -ὠ	τὰ ἦχ-ὠ	τὰς ἦχ-οὺς
V. ἦχ-οῖ	ἦχ-ῶ	ἦχ-οῖ.

ἡ αἰδῶς, "the modesty."

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N. ἡ αἰδ-ὠς	τὰ αἰδ-ὠ	αἱ αἰδ-οῖ
G. τῆς αἰδ-όος -οῦς	ταῖν αἰδ-οῖν	τῶν αἰδ-ῶν
D. τῇ αἰδ-οῖ -οῖ	ταῖν αἰδ-οῖν	ταῖς αἰδ-οῖς
A. τὴν αἰδ-όα -ῶ	τὰ αἰδ-ὠ	τὰς αἰδ-οὺς
V. αἰδ-οῖ	αἰδ-ῶ	αἰδ-οῖ.

5. Nouns in *ις* and *ι* contract *εἰ* of the dative into *ει*. Nouns in *ις* contract *εες* of the nominative and vocative plural into *εις*, and *εας* of the accusative plural into *εις*: they have also, in the genitive singular, and the genitive and dative dual, the Attic terminations *εως* and *εων*, instead of *εος* and *εοιν*. Thus:

ἡ πόλις, "the city."

	<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N.	ἡ πόλ-ις	τὰ πόλ-εε	αἱ πόλ-εες -εις
G.	τῆς πόλ-εως	ταῖν πόλ-εων	τῶν πόλ-εων
D.	τῇ πόλ-εϊ -ει	ταῖν πόλ-εων	ταῖς πόλ-εσι
A.	τὴν πόλ-ιν	τὰ πόλ-εε	τὰς πόλ-εας -εις
V.	πόλ-ι	πόλ-εε	πόλ-εες -εις.

τὸ σίνηπι, "the mustard."

	<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N.	τὸ σίνηπ-ι	τὼ σινήπ-εε	τὰ σινήπ-εα
G.	τοῦ σινήπ-εος	τοῖν σινήπ-εοιν	τῶν σινήπ-έων
D.	τῷ σινήπ-εϊ -ει	τοῖν σινήπ-εοιν	τοῖς σινήπ-εσι
A.	τὸ σίνηπ-ι	τὼ σινήπ-εε	τὰ σινήπ-εα
V.	σίνηπ-ι	σινήπ-εε	σινήπ-εα.

6. Nouns in *υς*, gen. *υος*, have two contractions; namely, *υες* of the nominative and vocative plural into *υς*, and *υας* of the accusative plural into *υς*. Thus:

ὁ ἰχθὺς, "the fish."

	<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
N.	ὁ ἰχθ-ὺς	τὼ ἰχθ-ύε	οἱ ἰχθ-ύες -ὺς
G.	τοῦ ἰχθ-ύος	τοῖν ἰχθ-ύοιν	τῶν ἰχθ-ύων
D.	τῷ ἰχθ-ύϊ	τοῖν ἰχθ-ύοιν	τοῖς ἰχθ-ύσι
A.	τὸν ἰχθ-ὺν	τὼ ἰχθ-ύε	τοὺς ἰχθ-ύας -ὺς
V.	ἰχθ-ὺ	ἰχθ-ύε	ἰχθ-ύες -ὺς.

7. Nouns in *ευς*, and those in *υς* which make, like them, the genitive in *εως*, have four contractions; namely, *εἰ* of the dative singular into *ει*, *εε* of the dual into *η*, *εες* of the nominative and vocative plural into *εις*, and *εας* of the accusative plural into *εις*. But in the last case, the uncontracted *εας* is the more usual form. Thus:

ὁ βασιλεὺς, "the king."

N. ὁ βασιλ-εὺς	τὼ βασιλ-έε -ῆ	οἱ βασιλ-έες -εῖς
G. τοῦ βασιλ-έως	τοῖν βασιλ-έοιν	τῶν βασιλ-έων
D. τῷ βασιλ-εῖ -εῖ	τοῖν βασιλ-έοιν	τοῖς βασιλ-εῦσι
A. τὸν βασιλ-έα	τὼ βασιλ-έε -ῆ	τοὺς βασιλ-έας -εῖς
V. βασιλ-εῦ	βασιλ-έε -ῆ	βασιλ-έες -εῖς.

8. Neuters in *υ* make the nominative, accusative, and vocative plural in *εα*, contracted into *η*. They also contract *εῖ* into *ει*, and *εε* into *η*. Thus:

τὸ ἄστυ, "the city."

N. τὸ ἄστ-υ	τὼ ἄστ-εε η	τὰ ἄστ-εα -η
G. τοῦ ἄστ-εος	τοῖν ἄστ-έοιν	τῶν ἄστ-έων
D. τῷ ἄστ-εῖ -ει	τοῖν ἄστ-έοιν	τοῖς ἄστ-εσι
A. τὸ ἄστ-υ	τὼ ἄστ-εε -η	τὰ ἄστ-εα -η
V. ἄστ-υ	ἄστ-εε -η	ἄστ-εα -η.

9. Neuters in *ας* pure and *ρας* reject *τ* by syncope in the Ionic dialect, and are also further contracted by crasis in the Attic, in every case except the nominative, accusative, and vocative singular, and the dative plural. Thus:

τὸ κρέας, "the flesh."

Singular.

N. τὸ κρέ-ας		
G. τοῦ κρέ-ατος, by syncope κρέ-αος, by crasis κρέ-ως		
D. τῷ κρέ-ατι κρέ-αῖ κρέ-α		
A. τὸ κρέ-ας		
V. κρέ-ας.		

Dual.

N. τὼ κρέ-ατε κρέ-αε κρέ-α		
G. τοῖν κρέ-άτοιιν κρέ-άοιν κρε-ῶν		
D. τοῖν κρέ-άτοιιν κρέ-άοιν κρε-ῶν		
A. τὼ κρέ-ατε κρέ-αε κρέ-α		
V. κρέ-ατε κρέ-αε κρέ-α.		

Plural.

N. τὰ κρέ-ατα κρέ-αα κρέ-α		
G. τῶν κρε-άτων κρε-άων κρε-ῶν		
D. τοῖς κρέ-ασι		
A. τὰ κρέ-ατα κρέ-αα κρέ-α		
V. κρέ-ατα κρέ-αα κρέ-α.		

τὸ κέρας, "the horn."

Singular.

N.	τὸ	κέρ-ας			
G.	τοῦ	κέρ-ατος, by syncope	κέρ-αος, by crasis	κέρ-ως	
D.	τῷ	κέρ-ατι	.....	κέρ-αϊ	.....
A.	τὸ	κέρ-ας			κέρ-α
V.		κέρ-ας.			

Dual.

N.	τῶ	κέρ-ατε	.....	κέρ-αε	.....	κέρ-α
G.	τοῖν	κέρ-άτοιιν	.....	κέρ-άοιν	.....	κέρ-ῶν
D.	τοῖν	κέρ-άτοιιν	.....	κέρ-άοιν	.....	κέρ-ῶν
A.	τῶ	κέρ-ατε	.....	κέρ-αε	.....	κέρ-α
V.		κέρ-ατε	.....	κέρ-αε	.....	κέρ-α.

Plural.

N.	τὰ	κέρ-ατα	.....	κέρ-αα	.....	κέρ-α
G.	τῶν	κέρ-άτων	.....	κέρ-άων	.....	κέρ-ῶν
D.	τοῖς	κέρ-ασι				
A.	τὰ	κέρ-ατα	.....	κέρ-αα	.....	κέρ-α
V.		κέρ-ατα	.....	κέρ-αα	.....	κέρ-α.

10. Some words in *ηρ*, genitive *-ερος*, throw away the *ε* before *ρ* in the genitive and dative, and so exhibit a double form. After the letter *ν*, when it is brought into collision with *ρ* in such forms, a *δ* is added, in order to soften the sound. The noun *πατήρ* is an instance of the first mode of declining; the noun *ἀνὴρ*, of the second. Thus:

ὁ πατήρ, "the father." ¹*Singular.**Dual.**Plural.*

N.	ὁ	πατ-ὴρ	τῶ	πατ-έρε	οἱ	πατ-έρες
G.	τοῦ	πατ-έρος -ρὸς	τοῖν	πατ-έροιιν	τῶν	πατ-έρων -ρῶν
D.	τῷ	πατ-έρι -ρι	τοῖν	πατ-έροιιν	τοῖς	πατ-ράσι
A.	τὸν	πατ-έρα	τῶ	πατ-έρε	τούς	πατ-έρας
V.		πάτ-ερ		πατ-έρε		πατ-έρες.

¹(1) In the same way are declined *μήτηρ*, "a mother," and *γαστήρ*, "a stomach;" except that *γαστήρ* makes in the dative plural *γαστήρσι*, which appears to have been also the old form of *πατήρ* and *μήτηρ*. It must be remembered, moreover, that *πατήρ*, *μήτηρ*, and *γαστήρ* make the accusative singular without contraction. This is done in the case of *μήτηρ*, to prevent its being confounded with *μήτρα*, *-ας*, "a womb;" in the case of *πατήρ*, to prevent its being confounded with *πάτρα*, *-ας*, "a paternal land;" and in *γαστήρ*, to prevent similar confusion with *γάστρα*, *-ας*, "the bottom of a vessel."

ὁ ἀνὴρ, "the man."

Singular.			Dual.			Plural.		
N.	ὁ	ἀν-ὴρ	τὼ	ἀν-έρε	-δρε	οἱ	ἀν-έρες	-δρες
G.	τοῦ	ἀν-έρος -δρὸς	τοῖν	ἀν-έροι	-δροῖν	τῶν	ἀν-έρων	-δρῶν
D.	τῷ	ἀν-έρι -δρι	τοῖν	ἀν-έροι	-δροῖν	τοῖς	ἀν-δράσι	
A.	τὸν	ἀν-έρα -δρα	τὼ	ἀν-έρε	-δρε	τούς	ἀν-έρας	-δρας
V.		ἄν-ερ		ἀν-έρε	-δρε		ἀν-έρες	-δρες.

11. Some nouns are contracted by either dropping a vowel, or blending two vowels into one ; and this contraction takes place in every case. Thus :

τὸ ἔαρ, contr. ἦρ,
"the spring."

ὁ κενεὼν, contr. κενῶν,
"the belly."

Singular.
N. τὸ ἔαρ, ἦρ
G. τοῦ ἔαρ-ος, ἦρος
D. τῷ ἔαρ-ι, ἦρι, &c.

Singular.
N. ὁ κενεὼν, κενῶν
G. τοῦ κενε-ῶνος, κεν-ῶνος
D. τῷ κενε-ῶνι, κεν-ῶνι, &c.

ANOMALOUS FORMS OF THE THIRD DECLENSION.

1. That is called *anomalous* which is inconsistent with the prescribed laws of formation ; as, for example, when *χαρς*, though formed from a root *χάριδ*, makes *χάριτος* in the genitive, not *χάριδος*.

2. The greater part of the actual deviations from regular declension consist in the interchange of forms. In the more ancient language, it often happened that a word had two or more terminations and modes of inflection, with only one and the same signification. Only one of these forms was, for the most part, retained as the language became improved. The other was merely employed, now and then, when a more sonorous term was needed, especially in poetry. Thus, *Δημήτηρ*, more seldom, *Δήμητρα*, "*Ceres*;" *δάκρυον*, older form *δάκρυ*, -*νος*, "*a tear*."

3. Sometimes the two forms remained more or less in common use by the side of each other ; as, *υἱός*, "*a son*," genitive *υἱοῦ* ; and also *υἱέος*, from a nominative of the third declension in *εῖς*.

4. Sometimes both forms originate from the same nominative, in which case the word is called a *Heteroclite*. Thus, *Οἰδίπους*, genitive *Οἰδίποδος*, and *Οἰδίπου*.

5. When, however, one of the forms can be traced to an

obsolete or unusual nominative, it is called *Metaplasma*; as, δένδρον, gen. -ον; dative plural δένδροις, and also δένδρεσι, from the nominative τὸ δένδρος.

6. Most of the common and poetical anomalies that occur in declension consist of heteroclites and metaplasms.

7. To the heteroclites belong certain words that are inflected after both the first and third declensions. Some of these carry this double mode of inflexion throughout; as, μύκης, "a mushroom," genitive μύκον and μύκητος, &c. This is particularly the case with proper names in ης; as, Δάρης, genitive Δάρου and Δάρητος. Others have it only in part; as, Σωκράτης, accusative Σωκράτη and Σωκράτην.

8. Nouns in ως sometimes make the genitive in ω and ωος. Thus, Μίνως, gen. Μίνω and Μίνωος; πάτρως, "a paternal uncle," gen. πάτρω and πάτρωος.

9. Nouns in ως, genitive ωτος, sometimes drop the τ; as, ἰδρῶς, "sweat," which has not only ἰδρῶτι and ἰδρῶτα in the dative and accusative, but also τῷ ἰδρῶ and τὸν ἰδρῶ, the latter being Attic forms.

10. Nouns in ως and ων have sometimes the anomaly still more apparent, since it shews itself even in the nominative. Thus, ὁ ταῶς, gen. ταῶ, "the peacock," and ὁ ταῶν, genitive ταῶνος. So, also, ἡ ἄλως, gen. ἄλω, "the threshing-floor," and ἄλως, gen. ἄλωος.

11. The declension of ναῦς, a ship, is as follows:

ἡ ναῦς, "the ship."

	Attic.	Epic and Ionic.	Doric
Sing.	N. ναῦς	ναῦς	νᾱς
	G. νεῶς	νηὸς and νεὸς	ναὸς
	D. νηϊ	νηϊ	ναϊ
	A. ναῦν	νῆα and νέα	ναῦν and νᾱν
	V. ναῦ	ναῦ	νᾱς.
Dual.	N. νῆε	νῆε	νᾱε
	G. νεοῖν	νεοῖν	ναοῖν
	D. νεοῖν	νεοῖν	ναοῖν
	A. νῆε	νῆε	νᾱε
	V. νῆε	νῆε	νᾱε.
Plural,	N. νῆες	νῆες and νέες	νᾱες
	G. νεῶν	νεῶν	ναῶν
	D. ναυσὶ	νηυσὶ and νέεσσι	ναυσὶ
	A. ναῦς	νῆας and νέας	νᾱας
	V. νῆες	νῆες	νᾱες.

12. The noun βούς, "an ox," makes βοὸς in the genitive, βούν in the accusative; and in the plural, nom. βόες, contracted βούς, dative βουσί, accusative βόας, contr. βούς.

13. The declension of Ζεύς is also peculiar. Thus,

- N. Ζεύς
- G. Ζηνὸς and Διὸς
- D. Ζηνὶ and Διὶ
- A. Ζήνα and Δία
- V. Ζεῦ.

14. Under the head of anomalies in declension may be ranked the very peculiar paragogic ending in φιν or φι. This is of very common occurrence in epic poetry, and is used instead of the ordinary dative or genitive singular. The rules that control it are as follows: 1. In the first declension, nouns in η throw away the σ of the genitive; as from εὐνῆς is formed εὐνήφιν. The dative, however, appends φιν or φι at once; as, εὐνῇ, εὐνήφιν. 2. If the noun end in ος or ον, the ο alone remains before φιν or φι; while in those in ος, which make the genitive in εος, contr. ους, the form ες (or ες, the Ionic contraction from εος) enters. Thus we have from στρατοῦ the form στρατόφιν; from ἔρεβος, gen. ἐρέβεος, contr. -ους, the form ἐρέβευσφιν; from στήθος, gen. στήθεος, contr. στήθους, the form στήθεσφιν.

DEFECTIVE NOUNS.

1. Defective nouns are such as cannot, from their very nature, occur in more than one number. Thus, οἱ ἐτῆσῃαι, "the etesian winds;" τὰ Διονύσια, "the festival of Bacchus."

2. Some again are only employed in the nominative and accusative; as, the neuters, ὄναρ, "a dream;" ὕπαρ, "a vision;" δέμας, "a body."

3. Others are only used in the nominative; as, ὄφελος, "advantage;" ἡδος, "benefit." Or in the vocative; as, ὦ τὰν, "O thou."

4. Many from having been nouns have become adverbs, in consequence of their being employed in only one particular case; as, ἐπίκλην, "by name."

INDECLINABLE NOUNS.

1. Under this are ranked most of the cardinal numbers ; as, πέντε, "five;" ἕξ, "six;" ἑπτὰ, "seven," &c.
2. The names of the letters ; as, ἄλφα, βῆτα, &c.
3. The neuter participle τὸ χρεῶν, from the impersonal χρεή.
4. The noun θέμις, when it occurs in the formula θέμις ἐστί.

DIALECTS OF THE THIRD DECLENSION.

1. The Æolians said πόλυπον for πολύπουν, the accusative of πολύποις. They also employed γέλον for γέλωτα, the accusative of γέλως ; and ἥρων for ἥρος.

2. The Æolians said Σαπφῶς, Λητῶς, in the nominative, instead of Σαπφῶ, Λητώ.

3. The Æolians frequently employ the termination εὐς instead of ης ; as, Ἄρευς for Ἄρης : and form the oblique cases as follows : gen. Ἄρευος ; dat. Ἄρευι ; acc. Ἄρενα. The nominative in εὐς sometimes occurs also in Doric ; as, Εὐμήδευς, *Theocrit.* 5. 134.

4. The Æolians and Dorians use, in the genitive singular, the termination εὐς instead of εος ; as, θάμβευς for θάμβεος. So, also, εὐς for εως ; as, Ἀχιλλεὺς for Ἀχιλλέως.

5. The Æolians say Σωκράτου in the genitive, instead of Σωκράτους ; and in the vocative, Σώκρατε. Hence *Pericle* in *Cicero*, *Off.* 1. 40. 8.

6. The Dorians said, in the genitive plural, αἰγᾶν for αἰγῶν ; θηρᾶν for θηρῶν ; and, in the nominative, Ποσειδᾶν for Ποσειδῶν.

7. The Dorians said ποιμᾶν for ποιμῆν, and so throughout. So, also, φρασὶ for φρεσὶ, the dative plural of φρήν.

8. The Dorians used κρής for κρέας ; and φρητὶ for φρέατι, the dative of φρέαρ.

9. In such forms as βοῦς, gen. βοὸς, the Dorians change ου, in all the cases, into ω ; as, nominative βῶς, *Theocrit.* 8. 77. ; acc. pl. τὰς βῶς ; dative pl. βωσὶν, &c.

10. The Dorians often employ the termination ης in the nominative for εὐς. Thus they say, Ὀρφης for Ὀρφεύς ; Φίλης for Φιλεὺς, &c.

11. The Doric vocative of nouns in εὐς is formed in η ; as, Τῖδῃ.

12. In the Ionic dialect, the genitive plural ends in *έων*; as, *άνδρέων, χειρέων, μηνέων*.

13. Nouns in *ις*, gen. *ιδος*, lose in Ionic the *δ*; and those in *ας*, gen. *ατος*, the *τ*. Thus, *’Οσίριος* for *’Οσίριδος*; *Θέτι* for *Θέτιδι*; *γήραος* for *γήρατος*; *κέραος* for *κέρατος*.

14. The Ionians do not contract the cases of contractible nouns; as, *ένιδρνες*, not *ένίδρις*. So, also, they say *όφρνας*, *έπρεος*, *’Ηρακλέης*, &c.

15. The Ionians decline nouns in *εις* with *η* not contractible; as, *βασιλῆος, τοκήων*, &c.

16. Nouns in *ις* are declined by the Ionians with *ι* contractible; as, *πόλις*, gen. *πόλιος*; *όφης*, gen. *όφιος*.

17. The Ionians are fond of the termination *εσι* in the dative plural; as, *χείρεσι, κύνεσι, ανάκτεσι*, &c.

XXI. PATRONYMIC NOUNS.

1. Patronymics are nouns which designate a son or a daughter. They are derived from the proper name of the father; sometimes, also, from that of the mother.

2. The MASCULINE PATRONYMICS are of two classes. The first class end in either *ίδης, άδης*, or *ιάδης*, and form the genitive in *ου*. The second end in *ίων*, and make the genitive in *ωνος*, rarely *ονος*.

3. Patronymics in *ίδης* and *ίων* are formed from nouns in *ος* of the second declension. Thus, from *Κρόνος*, “*Saturn*,” come the patronymics *Κρονίδης* and *Κρονίων*, both meaning “*the son of Saturn*,” i. e. Jupiter. So from *Κόδρος* we have *Κοδρίδης*; from *Τάνταλος*, *Τανταλίδης*; from *Αιακός*, *Αιακίδης*.

4. Patronymics in *ιάδης* are formed from nouns in *ιος*; as, from *’Ηλιος* comes *’Ηλιάδης*; from *’Ασκληπίος*, *’Ασκληπιάδης*; from *Λαέρτιος*, *Λαερτιάδης*.

5. Patronymics in *άδης* come from nouns in *ης* and *ας* of the first declension. Thus, from *’Ιπότης* comes *’Ιποτάδης*; from *’Αλεύας*, *’Αλευάδης*.

6. In nouns of the third declension the genitive serves as the basis of derivation. If the penult of the genitive be short, the patronymic from *ος* is formed in *ίδης*; as,

from Ἀγαμέμνων, gen. -ονος, comes Ἀγαμεμνονίδης; from Θεότωρ, gen. -ορος, Θεστορίδης; from Λητῶ, gen. -όος, Λητοῖδης, &c. But if the penult of the genitive be long, the patronymic ends in *ιάδης*; as, from Τελαμῶν, gen. -ῶνος, comes Τελαμωνιάδης; from Ἀμφιτρυῶν, gen. -ῶνος, Ἀμφιτρυωνιάδης.

7. Nouns in *εὺς*, which in Ionic have the genitive in *ηος*, give rise to the patronymic form *ἥιάδης*. Thus, from Πηλεὺς, gen. -ῆος, comes Πηληιάδης; from Περσεὺς, gen. -ῆος, Περσητιάδης. But since these have also the termination *εως* in the genitive, which continued to be the prevailing one in the Attic and common dialects, hence arose, from Περσεὺς, gen. Περσέως, the patronymic form Περσεΐδης, Περσεΐδης; from Ἀτρεὺς, gen. Ἀτρέως, the form Ἀτρεΐδης.

8. The FEMALE PATRONYMICS have four terminations; namely, either *ιάς*, *ίς*, *ίνη*, or *ιώνη*. Thus, from Βρισεὺς comes Βρισηΐς; from Ἀτλας, Ἀτλαντίς; from Ἀδρηστος, Ἀδρηστίνη; from Ἀκρίσιος, Ἀκρισιώνη. It is to be remarked, that the termination *ινή* arises when the primitive has a consonant before its own termination, and the termination *ιώνη* when the primitive has before its ending the vowel *ι* or *υ*.

XXII. ADJECTIVES.

1. The declensions of adjectives are *three*.

2. The first declension of adjectives has *three* terminations; the second, *two*; the third, *one*.

3. Adjectives of three terminations are the most numerous; and have the feminine always in *η*, except when preceded by a vowel, or the letter *ρ*, in which case it ends in *α*. Thus:

δειλὸς	δειλὴ	δειλὸν,	"cowardly."
καλὸς	καλὴ	καλὸν,	"handsome."
σοφὸς	σοφὴ	σοφὸν,	"wise."

But,

φίλιος	φιλία	φίλιον,	"friendly."
ἅγιος	ἁγία	ἅγιον,	"holy."
ἱερὸς	ἱερὰ	ἱερὸν,	"sacred."

4. The masculine termination in *ος* and the neuter in *ον* are inflected after the second declension of nouns. The feminine termination in *η* or *α* is inflected after the first declension of nouns.

5. Adjectives in *οος*, however, have the feminine in *η*; as, ὀγδοος, ὀγδόη; θοὸς, θοή. But when *ρ* precedes, these have also *α*; as, ἀθρόος, ἀθρόα.

1. ADJECTIVES OF THREE TERMINATIONS.

(1.) Termination in *ος*.

σοφὸς, "wise."

	Singular.			Dual.			Plural.		
N.	σοφ-ὸς	-ῆ	-ὄν	σοφ-ὤ	-ὰ	-ὤ	σοφ-οὶ	-αὶ	-ὰ
G.	σοφ-οῦ	-ῆς	-οῦ	σοφ-οῖν	-αῖν	-οῖν	σοφ-ῶν	-ῶν	-ῶν
D.	σοφ-ῶ	-ῇ	-ῶ	σοφ-οῖν	-αῖν	-οῖν	σοφ-οῖς	-αῖς	-οῖς
A.	σοφ-ὄν	-ῆν	-ὄν	σοφ-ὤ	-ὰ	-ὤ	σοφ-ούς	-ὰς	-ὰ
V.	σοφ-έ	-ῆ	-ὄν	σοφ-ὤ	-ὰ	-ὤ	σοφ-οὶ	-αὶ	-ά.

ἱερὸς, "sacred."

N.	ἱερ-ὸς	-ὰ	-ὄν	ἱερ-ὤ	-ὰ	-ὤ	ἱερ-οὶ	-αὶ	-ὰ
G.	ἱερ-οῦ	-ᾶς	-οῦ	ἱερ-οῖν	-αῖν	-οῖν	ἱερ-ῶν	-ῶν	-ῶν
D.	ἱερ-ῶ	-ᾶ	-ῶ	ἱερ-οῖν	-αῖν	-οῖν	ἱερ-οῖς	-αῖς	-οῖς
A.	ἱερ-ὄν	-ᾶν	-ὄν	ἱερ-ὤ	-ὰ	-ὤ	ἱερ-ούς	-ὰς	-ὰ
V.	ἱερ-έ	-ὰ	-ὄν	ἱερ-ὤ	-ὰ	-ὤ	ἱερ-οὶ	-αὶ	-ά.

(2.) Termination in *εος*.

Adjectives in *εος* are contracted throughout. In the feminine, *εα* is contracted into *α* when a vowel or the letter *ρ* precedes the termination *ος*; but otherwise it is contracted into *η*. In the neuter plural, however, *εα* is always contracted into *α*, whatever letter may precede *ος*. Thus:

χρύσεος, contr. *χρυσούς*, "golden."

<i>Singular.</i>			<i>Dual.</i>		
N.	<i>χρύσ-εος</i>	-έα -εον	<i>χρυσ-έω</i>	έα -έω	
	οὔς ἥ οὖν		ῶ ᾶ ῶ		
G.	<i>χρυσ-έου</i>	-έας -έου	<i>χρυσ-έοιν</i>	-έαιν -έοιν	
	οῦ ἧς οὐ		οῖν αῖν οῖν		
D.	<i>χρυσ-έφ</i>	-έα -έφ	<i>χρυσ-έοιν</i>	-έαιν -έοιν	
	ῶ ῆ ῶ		οῖν αῖν οῖν		
A.	<i>χρύσ-εον</i>	-έαν -εον	<i>χρυσ-έω</i>	-έα -έω	
	οῦν ἦν οὖν		ῶ ᾶ ῶ		
V.	<i>χρύσ-εε</i>	-έα -εον	<i>χρυσ-έω</i>	-έα -έω	
	ῆ οὖν		ῶ ᾶ ῶ		

<i>Plural.</i>		
N.	<i>χρύσ-εοι</i>	-εαι -εα
	οῖ αῖ ᾶ	
G.	<i>χρυσ-έων</i>	-έων
	ῶν ῶν ῶν	
D.	<i>χρυσ-έοις</i>	-έαις -έοις
	οῖς αῖς οῖς	
A.	<i>χρυσ-έους</i>	-έας -εα
	οὔς ᾶς ᾶ	
V.	<i>χρύσ-εοι</i>	-εαι -εα
	οῖ αῖ ᾶ	

(3.) Termination in *oos*.

1. Adjectives in *όος* are contracted throughout like those in *εος*. In the feminine, *όη* is contracted into *ῆ*; and in the neuter plural, *όα* into *ᾶ*.

2. When the letter *ρ* precedes the termination, the feminine is in *όα*, contracted *ᾶ*. But the adjective *ἄθροος*, "crowded," feminine *ἄθρόα*, is not contracted, to distinguish it from the adjective *ἄθροος*, "noiseless," which is of two terminations.

ἁπλόος, contr. *ἁπλούς*, "simple."

<i>Singular.</i>			<i>Dual.</i>		
N.	<i>ἁπλ-όος</i>	-όη -όον	<i>ἁπλ-όω</i>	-όα -όω	
	οὔς ῆ οὖν		ῶ ᾶ ῶ		
G.	<i>ἁπλ-όου</i>	-όης -όου	<i>ἁπλ-όοιν</i>	-όαιν -όοιν	
	οῦ ἧς οὐ		οῖν αῖν οῖν		
D.	<i>ἁπλ-όφ</i>	-όη -όφ	<i>ἁπλ-όοιν</i>	-όαιν -όοιν	
	ῶ ῆ ῶ		οῖν αῖν οῖν		
A.	<i>ἁπλ-όον</i>	-όην -όον	<i>ἁπλ-όω</i>	-όα -όω	
	οῦν ἦν οὖν		ῶ ᾶ ῶ		
V.	<i>ἁπλ-όε</i>	-όη -όον	<i>ἁπλ-όω</i>	-όα -όω	
	οῦ ῆ οὖν		ῶ ᾶ ῶ		

<i>Plural.</i>			
N.	ἄπλ-όοι	-όαι	-όα
	οἱ	αἱ	ἄ
G.	ἄπλ-όων	-όων	-όων
	ῶν	ῶν	ῶν
D.	ἄπλ-όοις	-όαις	-όοις
	οῖς	αῖς	οῖς
A.	ἄπλ-όους	-όας	-όα
	οῦς	ἄς	ἄ
V.	ἄπλ-όοι	-όαι	-όα
	οἱ	αἱ	ἄ.

(4.) *Terminations in ας.*

1. Adjectives in ας have αῖνα in the feminine, and αν in the neuter; but participles in ας have the feminine in ασα.

2. The adjective πᾶς, "all," "every," is declined like a participle.

μέλας, "black."

<i>Singular.</i>			<i>Dual.</i>		
N.	μέλ-ας	-αῖνα -αν	μέλ-ανε	-αῖνα	-ανε
G.	μέλ-ανος	-αῖνης -ανος	μελ-άνοιν	-αῖναιν	-άνοιν
D.	μέλ-ανι	-αῖνῃ -ανι	μελ-άνοιν	-αῖναιν	-άνοιν
A.	μέλ-ανα	-αῖναν -αν	μέλ-ανε	-αῖνα	-ανε
V.	μέλ-ας	-αῖνα -αν	μέλ-ανε	-αῖνα	-ανε

<i>Plural.</i>		
N.	μέλ-ανες	-αῖναι -ανα
G.	μελ-άνων	-αῖνῶν -άνων
D.	μέλ-ασι	-αῖναις -ασι
A.	μέλ-ανας	-αῖνας -ανα
V.	μέλ-ανες	-αῖναι -ανα.

τύψας, "having struck."

<i>Singular.</i>			<i>Dual.</i>		
N.	τύψ-ας	-ασα -αν	τύψ-αντε	-άσα	-αντε
G.	τύψ-αντος	-άσης -αντος	τυψ-άντοιιν	-άσαιιν	-άντοιιν
D.	τύψ-αντι	-άσῃ -αντι	τυψ-άντοιιν	-άσαιιν	-άντοιιν
A.	τύψ-αντα	-ασαν -αν	τύψ-αντε	-άσα	-αντε
V.	τύψ-ας	-ασα -αν	τύψ-αντε	-άσα	-αντε

<i>Plural.</i>		
N.	τύψ-αντες	-ασαι -αντα
G.	τυψ-άντων	-ασῶν -άντων
D.	τύψ-ασι	-άσαις -ασι
A.	τύψ-αντας	-άσας -αντα
V.	τύψ-αντες	-ασαι -αντα.

παῖς, "all," "every."

	<i>Singular.</i>			<i>Dual.</i>		
N.	παῖς	πάσα	πάν	πάντε	πάσα	πάντε
G.	παντὸς	πάσης	παντὸς	πάντοιιν	πάσαιν	πάντοιιν
D.	παντὶ	πάσῃ	παντὶ	πάντοιιν	πάσαιν	πάντοιιν
A.	πάντα	πάσαν	πάν	πάντε	πάσα	πάντε
V.	παῖς	πάσα	πάν	πάντε	πάσα	πάντε

Plural.

N.	πάντες	πάσαι	πάντα
G.	πάντων	πασῶν	πάντων
D.	παῖσι	πάσαις	παῖσι
A.	πάντας	πάσας	πάντα
V.	πάντες	πάσαι	πάντα.

(5.) *Terminations in εις.*

Adjectives in *εις* make the feminine in *εσσα*, and the neuter in *εν*. Participles in *εις* make the feminine in *εισα*.

χαρίεις, "comely."

	<i>Singular.</i>			<i>Dual.</i>		
N.	χαρί-εις	-εσσα	-εν	χαρί-εντε	-έσσα	-εντε
G.	χαρί-εντος	-έσσης	-εντος	χαρι-έντοιιν	-έσσαιν	-έντοιιν
D.	χαρί-εντι	-έσση	-εντι	χαρι-έντοιιν	-έσσαιν	-έντοιιν
A.	χαρί-εντα	-εσσαν	-εν	χαρί-εντε	-έσσα	-εντε
V.	χαρί-ει, or χαρί-εν	} -εσσα	-εν	χαρί-εντε	-έσσα	-εντε

Plural.

N.	χαρί-εντες	-εσσαι	-εντα
G.	χαρι-έντων	-εσσῶν	-έντων
D.	χαρί-εσι	-έσσαις	-εσι
A.	χαρί-εντας	-έσσας	-εντα
V.	χαρί-εντες	-εσσαι	-εντα.

τυφθεῖς, "struck."

	<i>Singular.</i>			<i>Dual.</i>		
N.	τυφθ-εῖς	-εῖσα	-έν	τυφθ-έντε	-εῖσα	-έντε
G.	τυφθ-έντος	-εῖσης	-έντος	τυφθ-έντοιιν	-εῖσαιν	-έντοιιν
D.	τυφθ-έντι	-εῖση	-έντι	τυφθ-έντοιιν	-εῖσαιν	-έντοιιν
A.	τυφθ-έντα	-εῖσαν	-έν	τυφθ-έντε	-εῖσα	-έντε
V.	τυφθ-εῖς	-εῖσα	-έν	τυφθ-έντε	-εῖσα	-έντε

Plural.

N.	τυφθ-έντες	-εῖσαι	-έντα
G.	τυφθ-έντων	-εισῶν	-έντων
D.	τυφθ-εῖσι	-εῖσαις	-εῖσι
A.	τυφθ-έντας	-εῖσας	-έντα
V.	τυφθ-έντες	-εῖσαι	-έντα.

The termination *ηεις*, belonging to this head, is often contracted. Thus, *-ηεις*, *-ηεσσα*, *-ηεν*, are contracted into *-ῆς*, *-ῆσσα*, *ῆν*; as, for example,

N.	τιμ-ῆς	τιμ-ῆσσα	τιμ-ῆν
G.	τιμ-ῆντος	τιμ-ῆσσης	τιμ-ῆντος, &c.

(6.) *Termination in ην.*

Adjectives in *ην* have the feminine in *εινα*, and the neuter in *εν*. Of these, however, we find only one form existing in Greek; namely, *τέρην*, *τέρεινα*, *τέρεν*.

τέρην, “tender.”

Singular.

N.	τέρ-ην	-εινα	-εν
G.	τέρ-ενος	-είνης	-ενος
D.	τέρ-ενι	-είνῃ	-ενι
A.	τέρ-ενα	-ειναν	-εν
V.	τέρ-εν	-εινα	-εν

Dual.

τέρ-ενε	-είνα	-ενε
τερ-ένοιν	-είναιν	-ένοιν
τερ-ένοιν	-είναιν	-ένοιν
τέρ-ενε	-είνα	-ενε
τέρ-ενε	-είνα	-ενε

Plural.

N.	τέρ-ενες	-ειναι	-ενα
G.	τερ-ένων	-εινῶν	-ένων
D.	τέρ-εσι	-εῖναις	-εσι
A.	τέρ-ενας	-εῖνας	-ενα
V.	τέρ-ενες	-ειναι	-ενα.

(7.) *Termination in οεις, contracted οὗς.*

Adjectives in *οεις* are contracted throughout; and form the feminine in *οεσσα*, contr. *οῦσσα*; and the neuter in *οεν*, contr. *οὖν*.

μελιτόεις, contracted μελιτούς, "made of honey."

<i>Singular.</i>			<i>Dual.</i>		
N. μελιτ-όεις	-όεσσα	-όεν	μελιτ-όεντε	-όέσσα	-όεντε
οῦς	οὔσσα	οὔν	οὔντε	οὔσσα	οὔντε
G. μελιτ-όεντος	-οέσσης	-όεντος	μελιτ-οέντοιιν	-οέσσαιν	-οέντοιιν
οὔντος	οὔσσης	οὔντος	οὔντοιιν	οὔσσαιν	οὔντοιιν
D. μελιτ-όεντι	-οέσση	-όεντι	μελιτ-οέντοιιν	-οέσσαιν	-οέντοιιν
οὔντι	οὔσση	οὔντι	οὔντοιιν	οὔσσαιν	οὔντοιιν
A. μελιτ-όεντα	-όεσσαν	-όεν	μελιτ-όεντε	-οέσσα	-όεντε
οὔντα	οὔσσαν	οὔν	οὔντε	οὔσσα	οὔντε
V. μελιτ-όεν	-όεσσα	-όεν	μελιτ-όεντε	-οέσσα	-όεντε
οὔν	οὔσσα	οὔν	οὔντε	οὔσσα	οὔντε

<i>Plural.</i>					
N. μελιτ-όέντες	-όέσσαι	-όέντα			
οὔντες	οὔσσαι	οὔντα			
G. μελιτ-οέντων	-οεσσῶν	-οέντων			
οὔντων	οουσῶν	οὔντων			
D. μελιτ-όεσι	-οέσαις	-όεσι			
οὔσι	οὔσαις	οὔσι			
A. μελιτ-όέντας	-οέσσας	-όέντα			
οὔντας	οὔσσας	οὔντα			
V. μελιτ-όέντες	-όέσσαι	-όέντα			
οὔντες	οὔσσαι	οὔντα.			

(8.) *Termination in ous uncontracted.*

This form belongs to participles; and makes the feminine in *ουσα*, and the neuter in *ον*.

δοῦς, "having given."

<i>Singular.</i>			<i>Dual.</i>		
N. δοῦς	δοῦσ-α	δόν	δόντ-ε	δοῦσ-α	δόντ-ε
G. δόντ-ος	δοῦσ-ης	δόντ-ος	δόντ-οιν	δοῦσ-αιν	δόντ-οιν
D. δόντ-ι	δοῦσ-η	δόντ-ι	δόντ-οιν	δοῦσ-αιν	δόντ-οιι
A. δόντ-α	δοῦσ-αν	δόν	δόντ-ε	δοῦσ-α	δόντ-ε
V. δοῦς	δοῦσ-α	δόν	δόντ-ε	δοῦσ-α	δόντ-ε

<i>Plural.</i>					
N. δόντ-ες	δοῦσ-αι	δόντ-α			
G. δόντ-ων	δουσ-ῶν	δόντ-ων			
D. δοῦσ-ι	δοῦσ-αις	δοῦσ-ι			
A. δόντ-ας	δοῦσ-ας	δόντ-α			
V. δόντ-ες	δοῦσ-αι	δόντ-α.			

(9.) *Termination in υς.*

1. Adjectives in *υς* make the feminine in *εία*, and the neuter in *ύ*. They also contract *εἰ* into *εἶ*, and *έες* and *έας* into *εἷς*.

2. Participles in *υς* make the feminine in *ύσα*, and the neuter in *ύν*.

ἡδύς, "sweet."

Singular.			Dual.		
N.	ἡδ-ύς	-εία -ύ	ἡδ-έε	-εία -εε	
G.	ἡδ-έος	-είας -έος	ἡδ-έοιν	-είαιν -έοιν	
D.	ἡδ-εἰ	-εία -εἶ	ἡδ-έοιν	-είαιν -έοιν	
	εἶ	εἶ			
A.	ἡδ-ύν	-είαν -ύ	ἡδ-έε	-εία -έε	
V.	ἡδ-ύ	-εία -ύ	ἡδ-έε	-εία -έε	

Plural.

N.	ἡδ-έες	-εἶαι -έα	
	εἷς		
G.	ἡδ-έων	-ειῶν -έων	
D.	ἡδ-έσι	-εἶαις -έσι	
A.	ἡδ-έας	-είας -έα	
	εἷς		
V.	ἡδ-έες	-εἶαι -έα.	
	εἷς		

ζευγνύς, "joining."

Singular.			Dual.		
N.	ζευγν-ύς	-ύσα -ύν	ζευγν-ύντε	-ύσα -ύντε	
G.	ζευγν-ύντος	-ύσης -ύντος	ζευγν-ύντοιν	-ύσαιν -ύντοιν	
D.	ζευγν-ύντι	-ύση -ύντι	ζευγν-ύντοιν	-ύσαιν -ύντοιν	
A.	ζευγν-ύντα	-ύσαν -ύν	ζευγν-ύντε	-ύσα -ύντε	
V.	ζευγν-ύς	-ύσα -ύν	ζευγν-ύντε	-ύσα -ύντε	

Plural.

N.	ζευγν-ύντες	-ύσαι -ύντα	
G.	ζευγν-ύντων	-υσῶν -ύντων	
D.	ζευγν-ύσι	-ύσαις -ύσι	
A.	ζευγν-ύντας	-ύσας -ύντα	
V.	ζευγν-ύντες	-ύσαι -ύντα.	

(10.) *Termination in ων.*

The termination in *ων* makes *ονσα* in the feminine, and *ον* in the neuter. There are but two adjectives of this termination; namely, *έκων*, with its compound *άέκων*, contracted by the Attics into *άκων*. All the other forms in *ων* are participles.

ἐκὼν, "willing."

<i>Singular.</i>			<i>Dual.</i>		
N. ἐκ-ὼν	-οὔσα	-ὄν	ἐκ-όντε	-ούσα	-όντε
G. ἐκ-όντος	-ούσης	-όντος	ἐκ-όντοιν	-ούσαιν	-όντοιν
D. ἐκ-όντι	-ούσῃ	-όντι	ἐκ-όντοιν	-ούσαιν	-όντοιν
A. ἐκ-όντα	-ούσαν	-ὄν	ἐκ-όντε	-ούσα	-όντε
V. ἐκ-ὼν	-οὔσα	-ὄν	ἐκ-όντε	-ούσα	-όντε

Plural.

N. ἐκ-όντες	-οὔσαι	-όντα
G. ἐκ-όντων	-ουσῶν	-όντων
D. ἐκ-οὔσι	-ούσαις	-οὔσι
A. ἐκ-όντας	-ούσας	-όντα
V. ἐκ-όντες	-οὔσαι	-όντα.

τύπτων, "striking."

<i>Singular.</i>			<i>Dual.</i>		
N. τύπτ-ων	-ουσα	-ον	τύπτ-οντε	-ούσα	-οντε
G. τύπτ-οντος	-ούσης	-οντος	τυπτ-όντοιν	-ούσαιν	-όντοιν
D. τύπτ-οντι	-ούσῃ	-οντι	τυπτ-όντοιν	-ούσαιν	-όντοιν
A. τύπτ-οντα	-ουσαν	-ον	τύπτ-οντε	-ούσα	-οντε
V. τύπτ-ων	-ουσα	-ον	τύπτ-οντε	-ούσα	-οντε

Plural.

N. τύπτ-οντες	-ουσαι	-οντα
G. τυπτ-όντων	-ουσῶν	-όντων
D. τύπτ-ουσι	-ούσαις	-ουσι
A. τύπτ-οντας	-ούσας	-οντα
V. τύπτ-οντες	-ουσαι	-οντα.

Some participles in ὦν, contracted from ἄων, make the feminine in ὦσα, and the neuter in ὦν. Thus:

τιμᾶων, contracted τιμῶν, "honouring."

<i>Singular.</i>			<i>Dual.</i>		
N. τιμ-ᾶων	-ᾶουσα	-ᾶον	τιμ-ᾶοντε	-αούσα	-ᾶοντε
ὦν	ῶσα	ῶν	ῶντε	ῶσα	ῶντε
G. τιμ-ᾶοντος	-αούσης	-ᾶοντος	τιμ-ᾶόντοιν	-αούσαιν	-ᾶόντοιν
ῶντος	ῶσης	ῶντος	ῶντοιν	ῶσαιν	ῶντοιν
D. τιμ-ᾶοντι	-αούσῃ	-ᾶοντι	τιμ-ᾶόντοιν	-αούσαιν	-ᾶόντοιν
ῶντι	ῶσῃ	ῶντι	ῶντοιν	ῶσαιν	ῶντοιν
A. τιμ-ᾶοντα	-ᾶουσαν	-ᾶον	τιμ-ᾶοντε	-αούσα	-ᾶοντε
ῶντα	ῶσαν	ῶν	ῶντε	ῶσα	ῶντε
V. τιμ-ᾶων	-ᾶουσα	-ᾶον	τιμ-ᾶοντε	-αούσα	-ᾶοντε
ὦν	ῶσα	ῶν	ῶντε	ῶσα	ῶντε

Plural.

N.	τιμ-άοντες	-άουσαι	-άοντα
	ῶντες	ῶσαι	ῶντα
G.	τιμ-αόντων	-αουσῶν	-αόντων
	ῶντων	ωσῶν	ῶντων
D.	τιμ-άουσι	-αούσαις	-άουσι
	ῶσι	ώσαις	ῶσι
A.	τιμ-άοντας	-αούσας	-άοντα
	ῶντας	ώσας	ῶντα
V.	τιμ-άοντες	-άουσαι	-άοντα
	ῶντες	ῶσαι	ῶντα.

(11.) *Termination in ὡς.*

This termination also belongs to participles. The feminine is in *ῶια*, and the neuter in *ός*.

τετυφῶς, "having struck."

*Singular.**Dual.*

N.	τετυφ-ῶς	-ῶια	-ός	τετυφ-ότε	-ῶια	-ότε
G.	τετυφ-ότος	-ῶιας	-ότος	τετυφ-ότοιιν	-ῶιαιν	-ότοιιν
D.	τετυφ-ότι	-ῶια	-ότι	τετυφ-ότοιιν	-ῶιαιν	-ότοιιν
A.	τετυφ-ότα	-ῶιαν	-ός	τετυφ-ότε	-ῶια	-ότε
V.	τετυφ-ῶς	-ῶια	-ός	τετυφ-ότε	-ῶια	-ότε

Plural.

N.	τετυφ-ότες	-ῶiai	-ότα
G.	τετυφ-ότων	-ῶiων	-ότων
D.	τετυφ-όσι	-ῶiaiς	-όσι
A.	τέτυφ-ότας	-ῶιας	-ότα
V.	τετυφ-ότες	-ῶiai	-ότα.

The syncopated forms of the perfect participle active, however, make the feminine in *ῶσα* and the neuter in *ώς*. Thus:

έστῶς, "having stood."

*Singular.**Dual.*

N.	έστ-ῶς	-ῶσα	-ώς	έστ-ῶτε	-ῶσα	-ῶτε
G.	έστ-ῶτος	-ῶσης	-ῶτος	έστ-ῶτοιιν	-ῶσαιιν	-ῶτοιιν
D.	έστ-ῶτι	-ῶση	-ῶτι	έστ-ῶτοιιν	-ῶσαιιν	-ῶτοιιν
A.	έστ-ῶτα	-ῶσαν	-ώς	έστ-ῶτε	-ῶσα	-ῶτε
V.	έστ-ῶς	-ῶσα	-ώς	έστ-ῶτε	-ῶσα	-ῶτε

Plural.

N.	έστ-ῶτες	-ῶσαι	-ῶτα
G.	έστ-ῶτων	-ῶσῶν	-ῶτων
D.	έστ-ῶσι	-ῶσαις	-ῶσι
A.	έστ-ῶτας	-ῶσας	-ῶτα
V.	έστ-ῶτες	-ῶσαι	-ῶτα.

2. ADJECTIVES OF TWO TERMINATIONS.

(1.) Termination in *ος*.

ἐνδοξος, "glorious."

	Singular.			Dual.			Plural.		
N.	ἐνδοξ-ος	-ος	-ον	ἐνδοξ-ω	-ω	-ω	ἐνδοξ-οι	-οι	-α
G.	ἐνδοξ-ου	-ου	-ου	ἐνδοξ-οιν	-οιν	-οιν	ἐνδοξ-ων	-ων	-ων
D.	ἐνδοξ-ω	-ω	-ω	ἐνδοξ-οιν	-οιν	-οιν	ἐνδοξ-οις	-οις	-οις
A.	ἐνδοξ-ον	-ον	-ον	ἐνδοξ-ω	-ω	-ω	ἐνδοξ-ους	-ους	-α
V.	ἐνδοξ-ε	-ε	-ον	ἐνδοξ-ω	-ω	-ω	ἐνδοξ-οι	-οι	-α

(2.) Termination in *ας*.

αἰείας, "perpetual."

	Singular.			Dual.		
N.	αἰεί-ας	-ας	-αν	αἰεί-αντε	-αντε	-αντε
G.	αἰεί-αντος	-αντος	-αντος	αἰεί-άντοιιν	-άντοιιν	-άντοιιν
D.	αἰεί-αντι	-αντι	-αντι	αἰεί-άντοιιν	-άντοιιν	-άντοιιν
A.	αἰεί-αντα	-αντα	-αν	αἰεί-αντε	-αντε	-αντε
V.	αἰεί-αν	-αν	-αν	αἰεί-αντε	-αντε	-αντε

Plural.

N.	αἰεί-αντες	-αντες	-αντα
G.	αἰεί-άντων	-άντων	-άντων
D.	αἰεί-ασι	-ασι	-ασι
A.	αἰεί-αντας	-αντας	-αντα
V.	αἰεί-αντες	-αντες	-αντα.

(3.) Termination in *ην*.

ἄρρην, "male."

	Singular.			Dual.		
N.	ἄρρ-ην	-ην	-εν	ἄρρ-εγε	-εγε	-εγε
G.	ἄρρ-ενος	-ενος	-ενος	ἄρρ-ένοιιν	-ένοιιν	-ένοιιν
D.	ἄρρ-ενι	-ενι	-ενι	ἄρρ-ένοιιν	-ένοιιν	-ένοιιν
A.	ἄρρ-ενα	-ενα	-εν	ἄρρ-εγε	-εγε	-εγε
V.	ἄρρ-εν	-εν	-εν	ἄρρ-εγε	-εγε	-εγε

Plural.

N.	ἄρρ-εγες	-εγες	-ενα
G.	ἄρρ-ένων	-ένων	-ένων
D.	ἄρρ-εσι	-εσι	-εσι
A.	ἄρρ-ενας	-ενας	-ενα
V.	ἄρρ-εγες	-εγες	-ενα.

(4.) *Termination in ης.*

Adjectives in ης of two terminations undergo contraction, changing *έος* into *οῦς*; *εί* into *εἰ*; *έα* and *έε* into *ἦ*, &c.

ἀληθής, "true."

<i>Singular.</i>			<i>Dual.</i>		
N.	ἀληθ-ῆς	-ῆς	ἀληθ-έε	-έε	-έε
			ἦ	ἦ	ἦ
G.	ἀληθ-έος	-έος	ἀληθ-έοιν	-έοιν	-έοιν
	οῦς	οῦς	οῖν	οῖν	οῖν
D.	ἀληθ-εἰ	-εἰ	ἀληθ-έοιν	-έοιν	-έοιν
	εἰ	εἰ	οῖν	οῖν	οῖν
A.	ἀληθ-έα	-έα	ἀληθ-έε	-έε	-έε
	ἦ	ἦ	ἦ	ἦ	ἦ
V.	ἀληθ-ές	-ές	ἀληθ-έε	-έε	-έε
			ἦ	ἦ	ἦ

Plural.

N.	ἀληθ-έες	-έες	-έα
	εἰς	εἰς	ἦ
G.	ἀληθ-έων	-έων	-έων
	ῶν	ῶν	ῶν
D.	ἀληθ-έσι	-έσι	-έσι
A.	ἀληθ-έας	-έας	-έα
	εἰς	εἰς	ἦ
V.	ἀληθ-έες	-έες	-έα
	εἰς	εἰς	ἦ.

(5.) *Termination in ις.*

εὔχαρις, "acceptable."

<i>Singular.</i>			<i>Dual.</i>		
N.	εὔχαρ-ις	-ις	εὔχάρ-ιτε	-ιτε	-ιτε
G.	εὔχάρ-ιτος	-ιτος	εὔχαρ-ίτοιιν	-ίτοιιν	-ίτοιιν
D.	εὔχάρ-ιτι	-ιτι	εὔχαρ-ίτοιιν	-ίτοιιν	-ίτοιιν
A.	εὔχάρ-ιτα, or } -ιτα, or }	-ι	εὔχάρ-ιτε	-ιτε	-ιτε
	-ιν } -ιν }				
V.	εὔχαρ-ι	-ι	εὔχάρ-ιτε	-ιτε	ιτε

Plural.

N.	εὔχάρ-ιτες	-ιτες	-ιτα
G.	εὔχαρ-ίτων	-ίτων	-ίτων
D.	εὔχάρ-ισι	-ισι	-ισι
A.	εὔχάρ-ιτας	-ιτας	-ιτα
V.	εὔχάρ-ιτες	ιτες	-ιτα.

(6.) *Termination in ους.*

Adjectives in *ους* of two terminations have the accusative singular in *-οδα* or *-ουν*, and the vocative in *-ους* or *-ου*.

δίπους, "two-footed."

<i>Singular.</i>			<i>Dual.</i>		
N.	δίπ-ους	-ους -ουν	δίπ-οδε	-οδε	-οδε
G.	δίπ-οδος	-οδος	διπ-όδοιν	-όδοιν	-όδοιν
D.	δίπ-οδι	-οδι	διπ-όδοιν	-όδοιν	-όδοιν
A.	δίπ-οδα, or -ουν	-οδα, or -ουν	δίπ-οδε	-οδε	-οδε
V.	δίπ-ους, or -ου	-ους, or -ου	δίπ-οδε	-οδε	-οδε

Plural.

N.	δίπ-οδες	-οδες	-οδα
G.	διπ-όδων	-όδων	-όδων
D.	δίπ-οσι	-οσι	-οσι
A.	δίπ-οδας	-οδας	-οδα
V.	δίπ-οδες	-οδες	-οδα.

(7.) *Termination in υς.*

Adjectives in *υς* of two terminations contract *υες* and *υας* into *υς*.

ἄδακρυς, "tearless."

<i>Singular.</i>			<i>Dual.</i>		
N.	ἄδακρ-υς	-υς -υ	ἄδάκρ-υε	-υε	-υε
G.	ἄδάκρ-υος	-υος	ἄδακρ-ύοιν	-ύοιν	-ύοιν
D.	ἄδάκρ-υϊ	-υϊ	ἄδακρ-ύοιν	-ύοιν	-ύοιν
A.	ἄδακρ-υν	-υν -υ	ἄδάκρ-υε	-υε	-υε
V.	ἄδακρ-υ	-υ	ἄδάκρ-υε	-υε	-υε

Plural.

N.	ἄδάκρ-υες	-υες	-υα
	υς	υς	
G.	ἄδακρ-ύων	-ύων	-ύων
D.	ἄδάκρ-υσι	-υσι	-υσι
A.	ἄδάκρ-υας	-υας	-υα
	υς	υς	
V.	ἄδάκρ-υες	-υες	-υα.
	υς	υς	

(8.) Termination in *ων*.*σώφρων*, "discreet."*Singular.*

N.	σώφρ-ων	-ων	-ον
G.	σώφρ-ονος	-ονος	-ονος
D.	σώφρ-ονι	-ονι	-ονι
A.	σώφρ-ονα	-ονα	-ον
V.	σώφρ-ον	-ον	-ον

Dual.

σώφρ-ονε	-ονε	-ονε
σώφρ-όνοι	-όνοι	-όνοι
σώφρ-όνοι	-όνοι	-όνοι
σώφρ-ονε	-ονε	-ονε
σώφρ-ονε	-ονε	-ονε

Plural.

N.	σώφρ-ονες	-ονες	-ονα
G.	σώφρ-όνων	-όνων	-όνων
D.	σώφρ-οσι	-οσι	-οσι
A.	σώφρ-ονας	-ονας	-ονα
V.	σώφρ-ονες	-ονες	-ονα.

Under this same head fall comparatives in *ων*, which are declined like *σώφρων*, except that they are syncopated and contracted in the accusative singular, and in the nominative, accusative, and vocative plural. Thus:

μείζων, "greater."*Singular.*

N.	μείζ-ων	-ων	-ον
G.	μείζ-ονος	-ονος	-ονος
D.	μείζ-ονι	-ονι	-ονι
A.	μείζ-ονα	-ονα	-ον
	-οα, syncope	-οα	-ον
	-ω, crasis	-ω	-ον
V.	μείζ-ον	-ον	-ον

Dual.

μείζ-ονε	-ονε	-ονε
μείζ-όνοι	-όνοι	-όνοι
μείζ-όνοι	-όνοι	-όνοι
μείζ-ονε	-ονε	-ονε
μείζ-ονε	-ονε	-ονε

Plural.

N.	μείζ-ονες	-ονες	-ονα
	-οες, syncope	-οες	-οα
	-ους, crasis	-ους	-ω
G.	μείζ-όνων	-όνων	-όνων
D.	μείζ-οσι	-οσι	-οσι
A.	μείζ-ονας	-ονας	-ονα
	-οας, syncope	-οας	-οα
	-ους, crasis	-ους	-ω
V.	μείζ-ονες	-ονες	-ονα
	-οες, syncope	-οες	-οα
	-ους, crasis	-ους	-ω.

(9.) *Termination in ωρ.*

μεγαλήτωρ, "magnanimous."

<i>Singular.</i>			<i>Dual.</i>		
N.	μεγαλήτ-ωρ	-ωρ -ορ	μεγαλήτ-ορε	-ορε -ορε	-ορε
G.	μεγαλήτ-ορος	-ορος -ορος	μεγαλήτ-όροι	-όροι -όροι	-όροι
D.	μεγαλήτ-ορι	-ορι -ορι	μεγαλήτ-όροι	-όροι -όροι	-όροι
A.	μεγαλήτ-ορα	-ορα -ορ	μεγαλήτ-ορε	-ορε -ορε	-ορε
V.	μεγάλητ-ορ	-ορ -ορ	μεγαλήτ-ορε	-ορε -ορε	-ορε

Plural.

N.	μεγαλήτ-ορες	-ορες -ορα
G.	μεγαλήτ-όρων	-όρων -όρων
D.	μεγαλήτ-ορσι	-ορσι -ορσι
A.	μεγαλήτ-ορας	-ορας -ορα
V.	μεγαλήτ-ορες	-ορες -ορα.

(10.) *Termination in ως.*

εὐγεως, "fertile."

<i>Singular.</i>			<i>Dual.</i>		
N.	εὐγε-ως	-ως -ων	εὐγε-ω	-ω -ω	-ω
G.	εὐγε-ω	-ω -ω	εὐγε-ων	-ων -ων	-ων
D.	εὐγε-ω	-ω -ω	εὐγε-ων	-ων -ων	-ων
A.	εὐγε-ων	-ων -ων	εὐγε-ω	-ω -ω	-ω
V.	εὐγε-ως	-ως -ων	εὐγε-ω	-ω -ω	-ω

Plural.

N.	εὐγε-ω	-ω -ω
G.	εὐγε-ων	-ων -ων
D.	εὐγε-ως	-ως -ως
A.	εὐγε-ως	-ως -ω
V.	εὐγε-ω	-ω -ω.

3. ADJECTIVES OF ONE TERMINATION.

Adjectives of one termination, namely, which express the masculine, feminine, and neuter by one and the same ending, are the Cardinal Numbers, from πέντε, "*five*," to ἑκατὸν, "*a hundred*," both inclusive.

Others have indeed only one termination, but for the masculine and feminine merely; since they are not used

with substantives of the neuter gender, at least in the nominative and accusative singular and plural. They are properly of the common gender, wanting the neuter.¹ Such are,

1. Adjectives compounded of substantives which remain unchanged; as, μακρόχειρ, αὐτόχειρ, εὖριν, μακραίων, μακραύχην, from χεῖρ, ῥιν, αἰὼν, and αὐχήν; except those compounded of ποῦς and πόλις, which have two terminations.

2. Adjectives in ωρ, which are partly derived from πατήρ and μήτηρ; as, ἀπάτωρ, ἀμήτωρ, ὁμομήτωρ; and partly from verbs; as, παιδολέτωρ, ὁμογενέτωρ, μιάστωρ.

3. Adjectives in ης, genitive -ητος; and in ως, genitive -ώτος; as, ἀδμής, ἡμιθνής, ἀγνώς, ὁμοβρώς.

4. Adjectives in πης and τής, according to the first declension; as, εὐώπης, ἐθελοντής.

5. Adjectives in ξ and ψ; as, ἡλιξ, φοῖνιξ, αἰγίλιψ, αἰθίοψ.

6. Adjectives in ας, genitive -αδος; and in ις, genitive -ιδος; as, φυγὰς, ἀναλκις.

ANOMALOUS ADJECTIVES.

1. Originally, some adjectives had two forms, of both of which certain cases have been retained in use, so that the cases which are wanting in one form are supplied by those of the other. Of this kind are μέγας or μεγάλος, and πολὺς or πολλός.

2. From μεγάλος, the feminine μεγάλη has remained in use throughout, as well as the entire dual and plural, and the genitive and dative masculine and neuter of the singular

(1) Some of these, however, are also used as neuters, but only in the genitive and dative singular and plural; as, ἀμφιτρήτος αὐλίου, *Soph. Philoct.* 19; ἐν πένητι σώματι, *Eurip. El.* 375; ἀπτήσιν τέκεσι, *Euen. Epigr.* 13. In other words, the neuter, when necessary, is supplied by derivative or kindred forms; as, βλακικόν, ἀρπακτικόν, μώνυχον, &c.

number. The remaining cases, the nominative and accusative singular, masculine and neuter, are taken from μέγας.

3. In πολὺς, the feminine and the dual and plural numbers are entirely taken from πολλός.

μέγας, "great."

<i>Singular.</i>			<i>Dual.</i>		
N. μέγας	μεγάλη	μέγα	μεγάλῳ	μεγάλα	μεγάλῳ
D. μεγάλου	μεγάλης	μεγάλου	μεγάλοιν	μεγάλαιν	μεγάλοιν
G. μεγάλῳ	μεγάλη	μεγάλῳ	μεγάλοιν	μεγάλαιν	μεγάλοιν
A. μέγαν	μεγάλην	μέγα	μεγάλῳ	μεγάλα	μεγάλῳ
V. μέγας	μεγάλη	μέγα	μεγάλῳ	μεγάλα	μεγάλῳ

Plural.

N.	μεγάλοι	μεγάλαι	μεγάλα
G.	μεγάλων	μεγάλων	μεγάλων
D.	μεγάλοις	μεγάλαις	μεγάλοις
A.	μεγάλους	μεγάλας	μεγάλα
V.	μεγάλοι	μεγάλαι	μεγάλα.

πολὺς,¹ "much."

<i>Singular.</i>			<i>Dual.</i>		
N. πολὺς	πολλή	πολὺ	πολλῷ	πολλά	πολλῷ
G. πολλοῦ	πολλῆς	πολλοῦ	πολλοῖν	πολλαῖν	πολλοῖν
D. πολλῷ	πολλῇ	πολλῷ	πολλοῖν	πολλαῖν	πολλοῖν
A. πολὺν	πολλήν	πολὺ	πολλῷ	πολλά	πολλῷ
V. πολὺ	πολλή	πολὺ	πολλῷ	πολλά	πολλῷ

Plural.

N.	πολλοὶ	πολλαὶ	πολλά
G.	πολλῶν	πολλῶν	πολλῶν
D.	πολλοῖς	πολλαῖς	πολλοῖς
A.	πολλοὺς	πολλάς	πολλά
V.	πολλοὶ	πολλαὶ	πολλά.

The adjective ἄλλος is anomalous only in this, that it has ἄλλο in the neuter, instead of ἄλλον.

(1) Many forms from πολὺς occur, however, in the Poets. Thus, the genitive πολέος, *Il.* 4. 244; the nominative plural πολέες, *Il.* 2. 610; the genitive plural πολέων, *Il.* 5. 691; the dative πολέσιν, *Il.* 4. 388; &c.

REMARKS ON TERMINATIONS OF ADJECTIVES.

1. Adjectives in *-αῖος*, having the vowel *ι* before *αῖος*, denote magnitude or value, and are derived from the names of measures, weights, coins, and denominations of money; as, *πηχυιαῖος*, "*a cubit long*;" *ποδιαῖος*, "*a foot long*;" *ταλантиαῖος*, "*costing a talent*;" &c. Those in *αῖος*, on the other hand, which have not *ι* before *αῖος*, generally denote the place where something has originated, or to which it belongs; as, *πηγαῖος*, "*proceeding from*" or "*belonging to a fountain*;" *ἀγελαῖος*, "*belonging to a herd*;" *κορυφαῖος*, "*one who is at the head*." Some, however, denote merely a quality; as, *σεληναῖος*, "*moon-shaped*;" *εἰρηναῖος*, "*peaceable*."

2. Adjectives in *-αλέος* mostly express a fulness; as, *θαρράλέος*, "*full of confidence*;" *δειμαλέος*, "*full of fear*."

3. Adjectives in *-ανος* mostly signify the possession of the quality expressed by the primitive; as, *πενκεδανός*, "*bitter*;" *ρίγεδανός*, "*that which causes shuddering*."

4. Adjectives in *-ειος* commonly express an origin or source; as, *χήνειος*, *βόειος*, *ἵππειος*, *μήλειος*, &c., "*consisting of*" or "*derived from, geese, cattle, horses, sheep*," &c. Others denote rather an agreement with, or resemblance to, a thing; as, *ἀνδρείος*, "*becoming a man*;" *γυναικείος*, "*effeminate*," or "*becoming a woman*."

5. Adjectives in *-εος*, contracted *οῦς*, express the material; as, *χρύσεος*, *-οῦς*, "*made of gold*;" *λίνεος*, *-οῦς*, "*made of linen*," &c.

6. Adjectives in *-ερός* and *-ηρός* signify quality generally; as, *δολερός*, "*crafty*;" *σκιερός*, "*shady*," &c. Some express a propensity; as, *οἶνηρός*, "*given to wine*;" *καματοηρός*, "*laborious*," "*prone to labour*." Others, again, have an active signification; as, *νοσερός*, or *νοσηρός*, "*causing sickness*;" *ὀχληρός*, "*causing disquiet*;" *ὑγιηρός*, "*contributing to health*."

7. Adjectives in *-ήεις* signify fulness; as, *δενδρήεις*, "*full of trees*;" *ποιήεις*, "*full of grass*;" *ὑλήεις*, "*full of wood*."

8. Adjectives in *-ηλός* signify a propensity to, and capability or fitness for, any thing; as, *ἀπατηλός*, "*prone to deceit*;" *ἵπνηλός*, "*prone to sleep*." To this the idea of fulness is nearly allied; as, *ὕδρηλός*, "*watery*."

9. Adjectives in *-ικὸς* most commonly denote fitness or capability for any thing; as, *ἡγεμονικὸς*, "*fit for command*;" *κυβερνητικὸς*, "*fit for piloting*," &c. Other meanings are, (1) belonging to any thing; as, *σωματικὸς*, "*corporeal*;" *ψυχικὸς*, "*spiritual*." (2) coming from any thing; as, *πατρικὸς*, "*derived from forefathers*," "*hereditary*;" *βοϊκὸς*, "*made of ox's hide*."

10. Adjectives in *-ιμος* are of two classes; one derived from nouns, and the other from verbs. Those from verbs have sometimes an active, sometimes a passive signification; as, *φύξιμος*, "*one who flees*;" *άλώσιμος*, "*pertaining to capture*;" *ἀρώσιμος*, "*arable*;" *βρώσιμος*, "*edible*." Other adjectives in *-ιμος*, however, express merely a quality; as, *πένθιμος*, "*mournful*;" *δόκιμος*, "*celebrated*," &c.

11. Adjectives in *-ινος* and *-εινος* signify, (1) a material of which any thing is made; as, *γῆινος*, "*made of earth*;" *καλάμινος*, "*made of reeds*;" *πλίνθινος*, "*made of tiles*," &c. (2) a quality which arises from the magnitude or quantity of the thing expressed by the derivation; as, *πεδινὸς*, "*level*;" *ὄρεινός*, "*mountainous*;" *σκοτεινός*, "*dark*," &c.

12. Adjectives in *-ιος* express a quality generally; as, *ἐσπέριος*, "*pertaining to evening*;" *θαλάσσιος*, "*marine*;" *σωτήριος*, "*saving*." If two adjectives are derived from one substantive, one in *ιος* and the other in *ος*, the latter expresses a quality generally: the former denotes a proneness or tendency to that quality; as, *καθαρός*, "*pure*;" *καθάριος*, "*loving purity*."

13. Adjectives in *-όεις* and *-ώεις* signify a fulness; as, *μητιόεις*, "*full of prudent counsels*;" *ἀμπελόεις*, "*full of vines*." The termination *ώεις* is used when the penult is long; as, *κητώεις*, *ὠτώεις*, &c.

14. Adjectives in *-ώδης* express, (1) a fulness; as, *ποιώδης*, "*grassy*;" *ἀνθεμώδης*, "*flowery*." (2) a resemblance; as, *σφηκώδης*, "*wasplike*;" *φλογώδης*, "*shining like fire*;" *ἀνδρώδης*, "*manly*." In this sense, these adjectives coincide with those in *-οειδής*, and are probably formed from them.

15. Adjectives in *-ωλός* signify a propensity or tendency to any thing; as, *ἀμαρτωλός*, "*prone to sin*;" *ψευδωλός*, "*prone to lying*."

DEGREES OF COMPARISON.

1. The property expressed by an adjective can usually be attributed to more objects than one. Yet it is seldom found exactly to the same extent in one as another; but it is possessed by one in an usual degree, by another in a higher or in a preeminent degree.

2. Now, if one and the same property be attributed to two different objects, and these be compared with each other in reference to the measure of this property, there arises a new form of adjective; namely, the *comparative*.

3. But, if a property exists in many objects, and one of them is to be distinguished as possessing this property in the greatest degree, this is also effected by a new form, called the *superlative*.

4. These two forms are called *degrees of comparison*; and, for the sake of uniformity, a corresponding appellation has also been given to the simple form of the adjective; namely, the *positive*. Strictly speaking, however, the positive is no degree of comparison, but merely the primitive form, on which the comparison is based.

FORMATION OF THE DEGREES OF COMPARISON.

I. The degrees of comparison are formed from the positive; namely, the comparative, by appending the termination *-τερος, α, ον*; and the superlative, by appending *-τατος, η, ον*.

II. These terminations are appended to the root of the positive, in the following manner:—

1. Adjectives in *ος* and *υς* throw away *ς*; as, *δεινός, δεινότερος, δεινότατος; εύρς, εύρύτερος, εύρύτατος*.

If the penultimate syllable of adjectives in *ος* is short in the positive, then *ο* is changed into *ω* in the comparative and superlative; as, *σοφός, σοφώτερος, σοφώτατος; καθάρς, καθαρώτερος, καθαρώτατος* ¹.

(1) This rule about the penult of the positive appears to have been caused

2. Adjectives in *eos*, contracted *οῦς*, form their comparative and superlative regularly from the uncontracted positive, and then undergo contraction; as, *πορφύρεος*, contr. *πορφυροῦς*, compar. *πορφυρεώτερος*, contr. *πορφυρώτερος*, superl. *πορφυρεώτατος*, contr. *πορφυρώτατος*.

3. Adjectives in *oos*, contracted *οῦς*, append *-εστερος*, *-εστατος*, to the root, and always contract this termination with the syllable that precedes; as, *εὔνοος*, contr. *εὔνους*, compar. (*εὐνοέστερος*) *εὐνούστερος*; superl. (*εὐνοέστατος*) *εὐνούστατος*.

4. Adjectives in *-ας*, *αινα*, *αν*, append *τερος* and *τατος* to the neuter; as, *μέλας*, *μελάντερος*, *μελάντατος*.

5. Adjectives in *ης* and *εις* shorten these terminations into *ες*, and then append *τερος* and *τατος*; as, *ἀληθής*, *ἀληθέστερος*, *ἀληθέστατος*; *χαρίεις*, *χαριέστερος*, *χαριέστατος*.

6. But adjectives in *ης*, genitive *ου*, of the first declension, annex *ιστερος* and *ιστατος* to the root; as, *κλέπτης*, *κλεπτίστερος*, *κλεπτίστατος*.

7. Adjectives in *ων* append *έστερος* and *έστατος* to the root; as, *σώφρων*, genitive *σώφρον-ος*, compar. *σωφρονέστερος*, superl. *σωφρονέστατος*.

8. Adjectives in *ην* annex *έστερος* and *έστατος* to the neuter; as, *τέρην*, *τερενέστερος*, *τερενέστατος*.

9. Adjectives in *ξ* append *ίστερος* and *ίστατος* to the root, and sometimes *έστερος* and *έστατος*; as, *ἄρπαξ*, genitive *ἄρπαγ-ος*, compar. *ἀρπαγίστερος*, superl. *ἀρπαγίστατος*; *ἀφήλιξ*, genitive *ἀφήλικ-ος*, compar. *ἀφηλικέστερος*, superl. *ἀφηλικέστατος*.

caused by the conditions of hexameter verse, the oldest measure in the Greek language, and by which that language itself was first formed. Thus, for example, a comparative in *ῶτερος*, with the preceding syllable short, consequently *˘˘˘*, would not have been admissible into the hexameter. The same objection would apply to a comparative *ῶτῆρος*, with the preceding syllable long (except where another long syllable went before the latter); since the result would be *˘˘˘˘˘˘*.

III. Some dissyllabic adjectives in *vs* and *pos* reject these terminations, and use, in their stead, *των* (neuter *ιον*) for the comparative, and *ιστος*, *η*, *ον* for the superlative. Thus, *γλυκὺς*, *γλυκίων*, *γλυκίστος*; *αἰσχροὺς*, *αἰσχιών*, *αἰσχίστος*.

1. The adjectives compared in the latter way are, however, but few in number; neither is this mode of comparison exclusively used even in their case, since the common terminations *ότερος* and *ύτερος*, *ότατος* and *ύτατος*, also occur.

2. Generally speaking, of those in *pos*, the formation *ίων*, *ιστος*, predominates only in *αἰσχροὺς* and *ἐχθροὺς*; and of those in *vs*, only in *ἡδὺς* and *ταχύς*. In all the others, the regular form must be regarded throughout as the more usual. Thus *βραδύτερος* is the more common form, whereas *βραδίων* occurs only in poetry.

EXCEPTIONS TO THE PRECEDING RULES.

1. Some adjectives in *ος* reject *ο* before *τερος* and *τατος*; as, *γεραιὸς*, *γεραίτερος*, *γεραίτατος*; *περαιὸς*, *περαίτερος*, *περαίτατος*, &c. The adjective *φίλος* has for its usual forms *φίλτερος*, *φίλατος*; besides which, however, *φιλαίτερος*, and even the regular *φιλώτερος* and *φιλώτατος*, are also found.¹

2. Other adjectives, instead of *ο* and *ω*, have more commonly *αι* or *ις* before the comparative and superlative terminations; as,

<i>μέσος</i>	<i>μεσαίτερος</i>	<i>μεσαίτατος.</i>
<i>ἴδιος</i>	<i>idiaίτερος</i>	<i>idiaίτατος.</i>
<i>πρώιος</i>	<i>πρωϊαίτερος</i>	<i>πρωϊαίτατος.</i>
<i>ἐρρῶμένος</i>	<i>ἐρρῶμενέστερος</i>	<i>ἐρρῶμενέστατος.</i>
<i>ἄφθονος</i>	<i>ἀφθονέστερος</i>	<i>ἀφθονέστατος.</i>
<i>ἄσμενος</i>	<i>ἀσμενέστερος</i>	<i>ἀσμενέστατος.</i>
<i>λάλος</i>	<i>λαλίστερος</i>	<i>λαλίστατος.</i>
<i>πτωχὸς</i>	<i>πτωχίστερος</i>	<i>πτωχίστατος.</i>

(1) The three forms of the comparative and superlative of *φίλος* appear to have been used by the ancients with a certain distinction in

3. In some of the adjectives which make the comparative in *ων* and the superlative in *ιστος*, the *ι* of the ending *ων* is rejected, and the last letter of the root, if *δ*, *θ*, *κ*, or *χ*, changes into *σσ* (Attic *ττ*). Thus, *ταχύς* (old form *θαχύς*), comparative *ταχίων*, changed to *θάσσω*, Attic *θάττων*. So, also, *ἐλαχύς*, comparative *ἐλαχίων*, changed to *ἐλάσσω*, Attic *ἐλάττων*. In the same manner, also, must the comparative *μάσσω*, of *μακρὸς*, be explained.

IRREGULAR COMPARISON.

I. The comparative and superlative remain in several adjectives, whose positive has grown into disuse. These are noted most easily in connexion with some extant positive, to which they approximate the nearest in respect of signification. Hence the following list :

Good, ἀγαθὸς	{	ἀμείνων	
		ἀρείων	ἄριστος
		βελτίων	βέλτιστος
		βέλτερος	βέλτατος
		κρείσσω	
		κρείττων	κράτιστος
		κάρρων	
		λῶϊων	λῶϊστος
Bad, κακὸς	{	λῶϊων	λῶϊστος
		λῶϊων	λῶϊστος
		φέρτερος	φέρτατος
			φέριστος
			φέρτιστος.
Long, μακρὸς	{	κακώτερος	κακώτατος
		κακίων	κάκιστος
		χερείων	χέριστος
		χείρων	χείριστος.
Great, μέγας	{	μακρότερος	μακρότατος
		μάσσω	μήκιστος.
Great, μέγας	{	μέσσω	
		μέζων	μέγιστος.
		μείζων	

in meaning. Thus, *φίλτερος* and *φίλτατος* signified "more friendly," "dearest friend;" *φιλαίτερος*, "more dear," "more esteemed;" and *φιλότερος*, "more beloved." This distinction, however, has not, in general, been strictly observed. *Rost, G. G. p. 169.*

<i>Small,</i>	μικρὸς, (ἐλαχὺς)	{ μικροτερος μειοτερος μείων ἐλάσσων ἥσσω	{ μειῖστος ἐλάχιστος ἥκιστος.
<i>Much,</i>	πολὺς	{ πλέων πλείων	{ πλείστος.
<i>Easy,</i>	ῥᾶδιος	{ ῥᾶων	{ ῥᾶστος.

1. That these various forms were not used in exactly the same signification, is certain ; but it is also equally certain, that no settled distinction between them was universally observed.

2. The proper comparative and superlative of ἀγαθός, namely, ἀγαθώτερος and ἀγαθώτατος, occur only in later writers, and such as are not Attic ; as, for example, in Diodorus Siculus, 16. 86.

II. Some comparatives and superlatives are evidently derived from substantives, adverbs, and prepositions. Thus :

<i>Compar.</i>	<i>Superl.</i>		
πρότερος	πρώτος	from	πρό.
ὑπέρτερος	ὑπέρτατος	..	ὑπέρ.
ἀνώτερος	ἀνώτατος	..	ἄνω.
ὑστέρος	ὑστατος	..	ὑπό.
	κλεπτίστατος	..	κλέπτῃς.
	ἐταιρότατος	..	ἐταίρῃς.
δουλότερος		..	δούλος.
βασιλεύτερος		..	βασιλεύς.

To these may be added the following comparisons of adverbs. Thus :

ἄνω	ἀνωτέρω	ἀνωτάτω.
κάτω	κατωτέρω	κατωτάτω.
ἔξω	ἐξωτέρω	ἐξωτάτω.
ἔσω	ἐσωτέρω	ἐσωτάτω.
πὸ ῥῶ	ποῖ ῥωτέρω	ποῖ ῥωτάτω.

III. A few instances occur, where, to express a still higher gradation of an idea, a degree of comparison becomes the positive to a new formation ; as, ἔσχατος, "last," ἔσχα-

τώτερος, ἐσχατώτατος, "*last of all*;" πρῶτος, "*first*," πρῶτιστος, "*first of all*," "*the very first*."

IV. In many adjectives in Greek, as in other languages, the formation of a comparative and superlative from the root of the positive was not usual; but the gradation of idea was expressed by adding the adverbs μᾶλλον, "*more*," and μάλιστα, "*most*:" thus, τρατὸς, "*vulnerable*," τρατὸς μᾶλλον, "*more vulnerable*;" θνητὸς, "*mortal*," θνητὸς μᾶλλον, "*more mortal*;" δῆλος, "*evident*," μᾶλλον δῆλος, "*more evident*," δῆλος μάλιστα, "*most evident*."

XXIII. NUMERALS.

1. Numerals are either *Cardinal* or *Ordinal*.

2. The cardinal numbers answer to the question, "*how many*?" as, εἷς, "*one*;" δύο, "*two*;" τρεῖς, "*three*;" &c.

3. The ordinal numbers answer to the question, "*which in order*?" as, πρῶτος, "*first*;" δεύτερος, "*second*;" τρίτος, "*third*;" &c.

4. For marks of number the Greeks employ the letters of their alphabet; but, to make the number complete, they insert therein a ς after ε, called ἐπίσημον, or *Fav*,¹ and answering to our 6; and they also adopt two Oriental characters; namely, *Koppa* ϛ' for 90; and *Sampi* ϡ for 900.²

7. When the letters are employed to denote numbers, a mark, resembling an accent, is placed over them; but to designate the *thousands*, the same mark is placed below. Thus, α' is *one*, but ,α *one thousand*: so κ' is *twenty*, but ,κ *twenty thousand*.

(1) The appellation Στίγμα is also sometimes given to this character. The name *Fav* refers to the circumstance of its occupying the place of the Digamma in the alphabetic order.

(2) The original mark for the Κόππα was Ϙ, whence comes the Latin Q. The Σαμπι is no doubt to be traced back in name to the old name for the letter σ, namely, σάν; and appears to have been formed from the union of this letter with a π, the early form of the Greek Σ having been C. Buttmann thinks that the earlier name of the numeral in question was Σάν, and that Σαμπι came in as an appellation at a later period.

8. These marks above and below the letters are not expressed in the case of every letter, when we have several letters placed side by side, and indicating a series of numbers, but only over or below the last of each series. Thus we write ,γγβ' for 53,602; and ,αωλη' for 1838.

9. The following combinations may serve as examples of the Greek system of notation :

,αυιε'	1415	|	,γωμς'	3846
,θσξε'	9265	|	,καφα'	21,501
,γφπθ'	3589	|	,ρνεσγ'	155,203
,ζωλβ'	7832	|	,πθδ'	89,004.

10. In place of this system of notation, the Athenians adopted the following, which is far more striking to the eye. Thus :

I	1	is the mark of unity.
II	2	} express the other numbers below 5.
III	3	
IIII	4	
II	5	is the initial of Πέντε.
Δ	10	... Δέκα.
H	100	... Ηεκατόν, the old form for εκατόν.
X	1000	... Χίλιοι.
M	10,000	... Μύριοι.

The numbers between these are denoted partly by the combination of the above marks; as ΔII for 12; ΔΔ for 20; ΔΔΔIIII for 39; and partly by the multiplication of Δ, H, X, M, into "five," II; these marks being placed within the II; as, [Δ] for πεντάκις δέκα, "five times ten," or 50; [Δ]Δ for 60; [H] for 500; [X] for 5000; X[H]HHHΔΔΔIIII for 1838. This manner of notation is particularly to be marked, since it has been preserved in many and important Attic inscriptions.¹

(1) For an account of the arithmetic of the Greeks, consult Delambre, *Histoire de l'Astronomie Ancienne*, vol. ii. p. 3 seq.

DECLENSION OF THE FIRST FOUR NUMERALS

εἷς, "one."				δύο, "two."	
Singular.				Dual.	
N.	εἷς	μία	έν	δύο	and δύω
G.	ένός	μιάς	ένός	δυοῖν	and δυεῖν
D.	ένι	μιά	ένι	δυοῖν	
A.	ένα	μίαν	έν	δύο	
Plural.					
N.	wanting				
G.	δυνῶν				
D.	δυσὶ				
A.	wanting.				

τρεις, "three."				τέσσαρες, "four."		
Plural.				Plural.		
N.	τρεις	τρεις	τρία	τέσσαρες	τέσσαρες	τέσσαρα
G.	τριῶν	τριῶν	τριῶν	τεσσάρων	τεσσάρων	τεσσάρων
D.	τρισὶ	τρισὶ	τρισὶ	τέσσασι	τέσσασι	τέσσασι
A.	τρεῖς	τρεῖς	τρία	τέσσαρες	τέσσαρα;	τέσσαρα.

REMARKS ON THE FIRST FOUR NUMERALS.

Εἷς.

1. In the epic writers, the form *ἴα* is found for *μία*; and only once *ἰῶ* for *ένί*. (*Il.* 6. 422.)

2. From the composition of this numeral with *οὐδὲ* and *μηδὲ* arise the negative adjectives *οὐδεῖς* and *μηδεῖς*, which are declined in the same manner; as, Nom. *οὐδεῖς*, *οὐδεμία*, *οὐδέν*; Gen. *οὐδενός*, *οὐδεμιάς*, *οὐδενός*, &c. The later Greek writers make it *οὐθεῖς* and *μηθεῖς*, from *οὔτε* and *μήτε*; which, however, is not considered genuine Attic.

3. *Οὐδεῖς* and *μηδεῖς* are often separated, and written *οὐδὲ εἷς*, and *μηδὲ εἷς*, &c.; and this separation increases the negative signification. Thus, *οὐδὲ εἷς*, "not even one;" *οὐδ' ὑφ' ενός*, "not even by one;" &c.

4. The numeral *εἷς*, from its very nature, can have no plural; but *οὐδεῖς* and *μηδεῖς* have *οὐδένες* and *μηδένες*, in the sense of "insignificant," "of no value."

Δύο.

1. Δύο is the Attic mode of writing. In Homer and Herodotus it is often indeclinable. Δυεῖν is of more rare occurrence than δυοῖν, and is only used in the genitive. Δυῶν is sometimes written δυῶν, and regarded as Ionic for δυοῖν. But δυῶν is preferable as a genitive plural.¹

2. Δύω appears to have been, in fact, the dual number of the old form δνός. Ἀμφω accords in great measure with δύω. In the old Poets it is frequently indeclinable: otherwise, ἀμφοῖν is used in the genitive and dative.

Τέσσαρες.

1. Instead of τέσσαρες, the Ionic dialect has τέσσερες, the Æolo-Doric τέττορες. Hesychius gives πέσσυρες as an Æolic form.

2. For τέσσαρσι or τέτταρσι in the dative, the form τέτρασι occurs in the Poets.

SYNOPSIS OF NUMERALS.

Cardinal.			Ordinal.	
1	α'	εἷς	1st	πρῶτος
2	β'	δύο	2d	δεύτερος
3	γ'	τρεις	3d	τρίτος
4	δ'	τέσσαρες	4th	τέταρτος
5	ε'	πέντε	5th	πέμπτος
6	ς'	ἕξ	6th	ἕκτος
7	ζ'	ἐπτά	7th	ἑβδόμος
8	η'	ὀκτώ	8th	ὀγδοος
9	θ'	ἐννέα	9th	ἐννατος
10	ι'	δέκα	10th	δέκατος
11	ια'	ένδεκα	11th	ένδέκατος
12	ιβ'	δώδεκα	12th	δωδέκατος
13	ιγ'	τρισκαίδεκα	13th	τρискаιδέκατος
14	ιδ'	τεσσαρεσκαίδεκα	14th	τεσσαρακαιδέκατος
15	ιε'	πεντεκαίδεκα	15th	πεντεκαιδέκατος
16	ισ'	έκκαίδεκα	16th	έκκαιδέκατος
17	ιζ'	έπτακαίδεκα	17th	έπτακαιδέκατος
18	ιη'	ὀκτωκαίδεκα	18th	ὀκτωκαιδέκατος
19	ιθ'	έννεακαίδεκα	19th	έννεακαιδέκατος
20	κ'	εἴκοσι	20th	εἰκοστός
21	κά	εἴκοσιν εἷς	21st	εἰκοστός πρῶτος
22	κβ'	εἴκοσι δύο, &c.	22d	εἰκοστός δεύτερος
30	λ'	τριάκοντα	30th	τριακοστός

(1) Passow, *Lex.* s. v.

<i>Cardinal.</i>		<i>Ordinal.</i>	
31	λα' τριάκοντα εἷς	31st	τριακοστὸς πρῶτος
40	μ' τεσσαράκοντα	40th	τεσσαρακοστὸς
50	ν' πενήκοντα	50th	πεντηκοστὸς
60	ξ' ἑξήκοντα	60th	ἑξηκοστὸς
70	ο' ἑβδομήκοντα	70th	ἑβδομηκοστὸς
80	π' ὀγδοήκοντα	80th	ὀγδοηκοστὸς
90	ζ' ἐνενήκοντα	90th	ἐνενηκοστὸς
100	ρ' ἑκατὸν	100th	ἑκατοστὸς
200	σ' διακόσιοι	200th	διακοσιοστὸς
300	τ' τριακόσιοι	300th	τριακοσιοστὸς
400	υ' τεσσαρακόσιοι	400th	τεσσαρακοσιοστὸς
500	φ' πεντακόσιοι	500th	πεντακοσιοστὸς
600	χ' ἑξακόσιοι	600th	ἑξακοσιοστὸς
700	ψ' ἑπτακόσιοι	700th	ἑπτακοσιοστὸς
800	ω' ὀκτακόσιοι	800th	ὀκτακοσιοστὸς
900	η' ἐννακόσιοι	900th	ἐννακοσιοστὸς
1000	α' χίλιοι	1000th	χιλιοστὸς
2000	β' δισχίλιοι	2000th	δισχιλιοστὸς
3000	γ' τρισχίλιοι	3000th	τρισχιλιοστὸς
4000	δ' τετρακισχίλιοι	4000th	τετρακισχιλιοστὸς
5000	ε' πεντακισχίλιοι	5000th	πεντακισχιλιοστὸς
6000	ς' ἑξακισχίλιοι	6000th	ἑξακισχιλιοστὸς
7000	ζ' ἑπτακισχίλιοι	7000th	ἑπτακισχιλιοστὸς
8000	η' ὀκτακισχίλιοι	8000th	ὀκτακισχιλιοστὸς
9000	θ' ἐννακισχίλιοι	9000th	ἐννακισχιλιοστὸς
10,000	ι' μύριοι	10,000th	μυριοστὸς
20,000	κ' δισμύριοι	20,000th	δισμυριοστὸς
100,000	ρ' δεκακισμύριοι	100,000th	δεκακισμυριοστὸς.

Multiplicatives.

ἁπλοῦς, ¹	" simple,"
διπλοῦς,	" double,"
τριπλοῦς,	" treble,"
τετραπλοῦς,	" quadruple,"
πενταπλοῦς,	" five-fold,"
&c.	&c.

Adverbs of Number.

ἅπαξ,	" once,"
δὺς,	" twice,"
τρὶς,	" thrice,"
τετράκις,	" four times,"
πεντάκις,	" five times,"
&c.	&c.

(1) For the declension of ἁπλοῦς, which will serve as a guide to that of the rest, see page 50.

REMARKS ON THE NUMERALS.

1. In compound numbers, either the less are put after the greater without a conjunction; as, *εἴκοσι τρεῖς, τριάκοντα πέντε*: or, what is most usual, the less precede and are connected with the greater by *καί*; as, *τρεῖς καὶ εἴκοσι, πέντε καὶ τριάκοντα*.

2. So also, in the more complicated numbers, the several parts are united in such a manner as to proceed from the less to the greater; as, *τέτταρα καὶ ἑβδομήκοντα καὶ ἑννακόσια καὶ τρισχίλια καὶ ἑξακισμύρια*, which express 63,974.

3. For the greater numbers a numeral substantive is frequently used with the requisite cardinal number; as, *δέκα μυριάδες*, 100,000; *τρισχίλιοι καὶ πέντε μυριάδες*, 53,000; &c.

4. In the case of tens compounded with 8 or 9, the definition is often given by subtraction; as, *τριάκοντα δυοῖν δεόντοιν* or *δέοντα*, 28; *ὀγδοήκοντα ἐνὸς δέοντος*, 79; or, if a substantive of the feminine gender stands therein, *μίας δεούσης*.

5. Of the cardinal numbers, the first four, and the round numbers from 200, are alone declined. All the rest are indeclinable.

6. The Latin distributives are expressed in Greek by compounding the cardinal numbers with *σύν*; as, *σύνδυο*, "*two by two*;" *σύντρεῖς*, "*three by three*;" &c.

7. Besides the forms of ordinal numbers which have just been given in the synopsis, two ordinals are also frequently contracted by *καί*; as, *πέμπτος καὶ δέκατος*; *ὀγδοὺς καὶ δέκατος*; &c.

8. The smaller ordinal number is also sometimes prefixed to the greater cardinal or ordinal with *καὶ* and a preposition; as, *τῇ ἕκτῃ ἐπὶ δέκα*, supply *ἡμέραις*, "*on the sixth in addition to ten days*," i.e. "*on the sixteenth*." So, also, *τῇ ἕκτῃ μετ' εἰκάδα*, "*on the twenty-sixth*;" &c.

9. In order to express half or fractional numbers in money, measures, and weights, the Greeks used words compounded of the name of the weight, &c. (viz. *μνᾶ, ὀβολός, τάλαντον*), with the adjective termination *ον, ιον, αῖον*, and *ἡμι*, "*half*," and placed before them the ordinal number of which the half is taken. Thus, *τέταρτον ἡμιτάλαντον*, "*3½ talents*," i.e. the first a talent, the second a talent, the third a talent, *the fourth a half-talent*. So, also,

τρίτον ἡμιναῖον, "2½ minæ;" ἑβδομον ἡμίδραχμον, "6½ drachmæ."

10. From the foregoing, however, we must carefully distinguish such phrases as the following: τρία ἡμιτάλαντα, "1½ talents," i.e. three half-talents; πέντε ἡμιναῖα, "2½ minæ;" &c.

11. From the ordinal numbers are derived, 1. *Numerals* in αἰος, which commonly answer to the question, "On what day?" as, τριταῖος, "on the third day;" δεκαταῖος, "on the tenth day." 2. *Multiple numbers* in -φάσιος (besides those already mentioned in -πλούς); as, διφάσιος, τριφάσιος, &c. 3. *Proportionals*, answering to the question, "How much more?" as, διπλάσιος, τριπλάσιος, τετραπλάσιος, "twice, thrice, four times as much."

XXIV. PRONOUNS.

All pronouns serve to supply the place of a noun; but, at the same time, they give different relations of the substantive which they represent. According to these relations so expressed by them, they are divided into the following classes:

1. *Personal Pronouns*, which express the simple idea of person, and directly represent the same. These are,

ἐγώ,	"I."
σύ,	"thou."
οὗ,	"of him."

2. *Possessive Pronouns*, which are formed from the personal, and indicate the property of an individual; as,

ἐμ-ος	-ῆ	-όν,	"mine."
σός	σῆ	σόν,	"thine."
ἐός or ὅς	ἐῆ or ῆ	ἐόν or ὄν,	"his."
ἡμέτερ-ος	-α	-ον,	"our."
ὕμέτερ-ος	-α	-ον,	"your."
σφέτερ-ος	-α	-ον,	"their."
νοῖτερ-ος	-α	-ον,	"of us both."
σφωῖτερ-ος	-α	-ον,	"of you both."

3. *Definite Pronoun*, for the nearer and stronger distinction of one object from another; as, αὐτὸς, αὐτῇ, αὐτὸ, "he himself," "she herself," "itself."

4. *Reflexive Pronouns*, for the more accurate indication and separation of a person; as,

ἐμαυτοῦ,	ἐμαυτῆς,	"of myself."
σεαυτοῦ or σαντοῦ	} σαντῆς,	"of thyself."
ἐαυτοῦ or αὐτοῦ		
	} αὐτῆς, αὐτοῦ,	"of himself."

5. *Demonstrative Pronouns*, which distinctly point out the object of which we are discoursing, with the accessory idea of place. These are,

οὗτος	αὕτη	τούτο	} "this," "that."
ὅδε	ἧδε	τόδε	
ἐκεῖν-ος	-η	-ο	

6. *Relative Pronouns*, which refer to an object already mentioned, and give it a nearer definition; as,

ὃς	ἣ	ὅ,	"who."
ὅστις	ἣτις	ὅτι,	"whoever."

7. *Indefinite Pronouns*, which merely indicate an object generally, without further definition; as,

τις (enclitic)	τις	τι,	"any."
δεῖνα	δεῖνα	δεῖνα,	"some one."

8. *Interrogative Pronoun*; as,

τίς;	τίς;	τί;	"who?" "what?"
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9. *Reciprocal Pronoun*, which designates the mutual action of different persons upon each other; as, ἀλλήλοι, dual; ἀλλήλων, plural, "of each other."

INFLEXION OF PRONOUNS.

(1.) *Personal.*

'Εγώ, "I."

<i>Singular.</i>		<i>Dual.</i>	
N.	ἐγώ . . . "I"	νῶϊ, <i>contr.</i>	νῶ "we two"
G.	ἐμοῦ or μοῦ, "of me"	νῶϊν, ..	νῶν, "of us two"
D.	ἐμοὶ or μοι, "to me"	νῶϊν, ..	νῶν, "to us two"
A.	ἐμέ or μέ, "me"	νῶϊ, ..	νῶ, "us two"

Plural.

N.	ἡμεῖς, "we"
G.	ἡμῶν, "of us"
D.	ἡμῖν, "to us"
A.	ἡμᾶς, "us."

Σὺ, "Thou."

<i>Singular.</i>		<i>Dual.</i>	
N.	σὺ, "thou"	σφῶϊ, <i>contr.</i>	σφῶ, "you two"
G.	σοῦ, "of thee"	σφῶϊν, ..	σφῶν, "of you two"
D.	σοὶ, "to thee"	σφῶϊν, ..	σφῶν, "to you two"
A.	σέ, "thee"	σφῶϊ, ..	σφῶ, "you two."

Plural.

N.	ὕμεῖς, "you"
G.	ὕμῶν, "of you"
D.	ὕμῖν, "to you"
A.	ὕμᾶς, "you."

Οὗ, "of him."

<i>Singular.</i>		<i>Dual.</i>	
N.	wanting	σφῶε, σφῶ,	"they two"
G.	οὖ, "of him"	σφῶϊν,	"of them two"
D.	οῖ, "to him"	σφῶϊν,	"to them two"
A.	ἐ, "him"	σφῶε, σφῶ,	"they two"

Plural.

N.	σφεῖς, <i>neuter</i> σφέα, "they"
G.	σφῶν, "of them"
D.	σφίσι, "to them"
A.	σφᾶς, <i>neuter</i> σφέα, "them."

(2.) *Reflexive.*

Ἐμαντοῦ, "of myself."

<i>Singular.</i>		<i>Plural.</i>	
N. (ἐγὼ αὐτός)	(ἐγὼ αὐτή)	ἡμεῖς αὐτοὶ	ἡμεῖς αὐταὶ
G. ἐμαντοῦ	ἐμαντῆς	ἡμῶν αὐτῶν	ἡμῶν αὐτῶν
D. ἐμαντῶ	ἐμαντῇ	ἡμῖν αὐτοῖς	ἡμῖν αὐταῖς
A. ἐμαντόν	ἐμαντὴν	ἡμᾶς αὐτούς	ἡμᾶς αὐτάς.

Σεαυτοῦ, "of thyself."

Singular.

N. (σὺ αὐτός)	(σὺ αὐτή)
G. σεαυτοῦ or σαντοῦ	σεαυτῆς or σαντῆς
D. σεαυτῶ or σαντῶ	σεαυτῇ or σαντῇ
A. σεαυτόν or σαντόν	σεαυτὴν or σαντὴν

Plural.

V. ὑμεῖς αὐτοὶ	ὑμεῖς αὐταὶ
G. ὑμῶν αὐτῶν	ὑμῶν αὐτῶν
D. ὑμῖν αὐτοῖς	ὑμῖν αὐταῖς
A. ὑμᾶς αὐτούς	ὑμᾶς αὐτάς.

Ἐαυτοῦ, "of himself."

Singular.

N. (αὐτός)	(αὐτή)	(αὐτὸ)
G. ἑαυτοῦ or αὐτοῦ	ἑαυτῆς or αὐτῆς	ἑαυτοῦ or αὐτοῦ
D. ἑαυτῶ or αὐτῶ	ἑαυτῇ or αὐτῇ	ἑαυτῶ or αὐτῶ
A. ἑαυτόν or αὐτόν	ἑαυτὴν or αὐτὴν	ἑαυτὸ or αὐτὸ

Plural.

N. (σφεῖς αὐτοὶ)	(σφεῖς αὐταὶ)	(σφέα αὐτὰ)
G. ἑαυτῶν or αὐτῶν	ἑαυτῶν or αὐτῶν	ἑαυτῶν or αὐτῶν
D. ἑαυτοῖς or αὐτοῖς	ἑαυταῖς or αὐταῖς	ἑαυτοῖς or αὐτοῖς
A. ἑαυτούς or αὐτούς	ἑαυτὰς or αὐτὰς	ἑαυτὰ or αὐτά.

(3.) *Demonstrative.*

Οὗτος, "This."

<i>Singular.</i>		<i>Dual.</i>		
N. οὗτος	αὕτη	τούτω	ταῦτα	τούτω
G. τούτου	ταύτης	τούτου	τούτων	τούτων
D. τούτῳ	ταύτῃ	τούτῳ	τούτῳ	τούτῳ
A. τούτον	ταύτην	τούτω	ταῦτα	τούτω

Plural.

N. οὗτοι	αὗται	ταῦτα
G. τούτων	τούτων	τούτων
D. τούτοις	ταύταις	τούτοις
A. τούτους	ταύτας	ταῦτα.

(4.) *Relative.*

ὅς, "Who," "Which," "What."

	<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
N.	ὅς	ἡ	ὃ	ὅ	ἃ	ὅ	οἱ	αἱ	ἃ
G.	οὗ	ἧς	οὗ	οἶν	αἶν	οἶν	ῶν	ῶν	ῶν
D.	ᾧ	ᾧ	ᾧ	οἶν	αἶν	οἶν	οἷς	αἷς	οἷς
A.	ὃν	ἣν	ὃ	ὃ	ἃ	ὃ	οὓς	ἃς	ἃ.

ὅστις, "Whoever."

	<i>Singular.</i>			<i>Dual.</i>		
N.	ὅστις	ἣτις	ὅτι	ὅτινε	ἅτινε	ὅτινε
G.	οὗτινος	ἧστινος	οὗτινος	οἶντινοιν	αἶντινοιν	οἶντινοιν
D.	ᾧτινι	ᾧτινι	ᾧτινι	οἶντινοιν	αἶντινοιν	οἶντινοιν
A.	ὅντινα	ἣντινα	ὅτι	ὅτινε	ἅτινε	ὅτινε

	<i>Plural.</i>		
N.	οἷτινες	αἷτινες	ἅτινα
G.	ῶντινων	ῶντινων	ῶντινων
D.	οἷστίσι	αἷστίσι	οἷστίσι
A.	οὓστινας	ἄστινας	ἅτινα.

(5.) *Indefinite.*

τις, "Any."

	<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
N.	τις	τις	τι	τινὲ	τινὲ	τινὲ	τινὲς	τινὲς	τινὰ
G.	τινὸς	τινὸς	τινὸς	τινοῖν	τινοῖν	τινοῖν	τινῶν	τινῶν	τινῶν
D.	τινὶ	τινὶ	τινὶ	τινοῖν	τινοῖν	τινοῖν	τισὶ	τισὶ	τισὶ
A.	τινὰ	τινὰ	τι	τινὲ	τινὲ	τινὲ	τινὰς	τινὰς	τινά.

Δεῖνα, "a certain one."

	<i>Singular.</i>				<i>Dual.</i>			
N.	ὃ	ἡ	τὸ	δεῖνα	τὼ	τὰ	τὼ	δεῖνε
G.	τοῦ	τῆς	τοῦ	δεῖνος	τοῖν	ταῖν	τοῖν	δεῖνοιν
D.	τῷ	τῇ	τῷ	δεῖνι	τοῖν	ταῖν	τοῖν	δεῖνοιν
A.	τὸν	τὴν	τὸ	δεῖνα	τὼ	τὰ	τὼ	δεῖνε.

	<i>Plural.</i>		
N.	οἱ	αἱ	δεῖνες
G.	τῶν	τῶν	δεῖνων
D.	τοῖς	ταῖς	δεῖσι
A.	τοὺς	τὰς	δεῖνας.

(6.) *Interrogative.*

The interrogative differs from the indefinite *τις* merely in the position of the accent. The indefinite is always enclitic, and, in the oblique cases, takes the accent on its ending. On the contrary, the interrogative, even in a connected discourse, remains always acuted in the nominative, and in the oblique cases preserves the accent on the radical syllable.

Τίς; "Who?"

	<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
N.	τίς	τίς	τί	τίνε	τίνε	τίνε	τίνες	τίνες	τίνα
G.	τίνος	τίνος	τίνος	τίνοι	τίνοι	τίνοι	τίνων	τίνων	τίνων
D.	τίνι	τίνι	τίνι	τίνοι	τίνοι	τίνοι	τίσι	τίσι	τίσι
A.	τίνα	τίνα	τί	τίνε	τίνε	τίνε	τίνας	τίνας	τίνα.

(7.) *Reciprocal.*

	<i>Dual.</i>			<i>Plural.</i>		
N. <i>wanting</i>						
G.	ἀλλήλοι	ἀλλήλαι	ἀλλήλοι	ἀλλήλων	ἀλλήλων	ἀλλήλων
D.	ἀλλήλοι	ἀλλήλαι	ἀλλήλοι	ἀλλήλοις	ἀλλήλαις	ἀλλήλοις
A.	ἀλλήλω	ἀλλήλα	ἀλλήλω	ἀλλήλους	ἀλλήλας	ἀλλήλα.

REMARKS ON THE PRONOUNS.

(1.) *Personal.*

1. The forms *ἐμοῦ*, *ἐμοί*, *ἐμέ*, are employed whenever emphasis is required. On other occasions, *μου*, *μοί*, and *μέ* are employed.

2. In the dual number, the forms *νῶ*, *νῶν*; *σφῶ*, *σφῶν*, are Attic.

3. In the plural, *ἡμεῖς* and *ὕμεῖς* appear to have come from *ἡμέες* and *ὕμέες*; while, in the dative, *ἡμῖν* and *ὕμῖν* are contracted from *ἡμέσι*, *ὕμέσι*, and then the *ν ἐφελκυστικόν* is appended.

4. The pronoun *οὔ* is generally reflexive in the Attic writers. In Homer and Herodotus, on the contrary, it is more frequently a mere personal pronoun.

5. *Αὐτός*, *αὐτή*, *αὐτό*, was used for the third person;—but

with this distinction: in the nominative always, and in the oblique cases, when these begin a clause, it has a reflexive signification, "*he himself*," "*she herself*," "*of himself*," &c. But when the oblique cases do not begin a clause, they have merely the force of a personal pronoun, "*him*," "*of him*," &c. When the article precedes, as ὁ αὐτός, ἡ αὐτή, &c., the meaning changes to "*the same*," &c. Thus, ὁ αὐτός, "*the same man*;" ἡ αὐτή, "*the same woman*;" τὸ αὐτὸ (contracted most commonly ταὐτό), "*the same thing*."

DIALECTS OF THE PERSONAL PRONOUNS.

1. The Æolo-Doric had ἐγὼν, the Æolic ἔγων, in the nominative. The Bœotians said ἰών.

2. Instead of σὺ the Æolians and Dorians said τὺ (whence the Latin *tu*), and changed σ into τ throughout.

3. In order to give more expression to the pronouns, the Dorians and Æolians annex η to the termination, through all the cases, and sometimes, also, νη; as, ἐγώνη, ἐμεύνη, τύνη, &c. The Attics annex γε, throwing back the accent; as, ἐγώγε, σύγε; instead of which, the Dorians use γα, as ἐγώνγα.

4. In the genitive only ἐμέο is found, not μέο; and, in the Lyric and Epic Poets, ἐμέιο and σείο; as also ἐμέθεν and σέθεν: these latter, likewise, in the Tragic dialect. As the Attic dialect contracted ἐο into οῦ, the Ionic, Doric, and Æolic contracted the same into εῦ; as, ἐμεῦ, σεῦ.

5. In the dative, the Æolians and Dorians said also ἐμὶν and τὶν, whence τίνη, and the Tarentine ἐμίνη, arose. For the enclitic σοι the Epic Poets and Herodotus use τοι.

6. Instead of ἡμεῖς the Æolians and Dorians said ἄμες or ἄμες, and ἄμμες; and for ὑμεῖς, ὑμῆς and ὕμμες.

7. The genitive plural is lengthened by the Poets into ἡμείων, ὑμείων. The Æolians and Dorians changed, as usual, the ῃ into ᾶ or ᾷ; as, ᾡμέων, ᾡμῶν, and ᾡμμων.

8. In the dative plural, the old dialect, and the Æolic and Doric, had ᾡμῖν, ᾡμιν, ᾡμὶν, ᾡμμι; ὕμιν, ὕμμι, and ὕμμιν.

9. In the accusative plural, the Dorians said ᾡμὲ, ᾡμὲ, and ᾡμμε, ᾡμμε; and also ὕμὲ, ὕμμε, the latter being used likewise by the Æolians.

10. Instead of the accusative αὐτὸν, we find, particularly in the Poets, the form μιν of all three genders. Another

form is *νιν*, which occurs in Pindar, and is the only one employed by the Tragedians. This form *νιν* is also used for *αὐτοῖς*, *αὐτάς*, *αὐτά*.

11. The dative *σφὶ* for *σφίσι* occurs in Homer and elsewhere. The Tragedians appear to have used *σφὶν* alone. The Poets sometimes, though very rarely, employ it for the dative singular also.

12. In the Poets, too, the form *σφὲ* (abbreviated from *σφωὲ*) occurs, which is sometimes used as the accusative plural in all genders, for *αὐτοῖς*, *αὐτάς*, *αὐτά*; and sometimes, also, as the accusative singular, instead of *αὐτόν*, *αὐτήν*, *αὐτό*; and also, again, as a pronoun reflexive for *ἑαυτόν*.

(2.) Possessives.

1. The form *ἐός*, *ἐή*, *ἐόν*, occurs only in the singular in the Ionic and Doric writers, and in the Poets. Instead of this is used the abbreviated form *ός*. Neither *ἐός* nor *ός* is ever employed by the Attic Prose Writers; but *ός* for *ἐός* occurs several times in the Tragedians.

2. Instead of *ἡμέτερος*, the Dorians employed *ἁμός*. This same *ἁμός* was likewise used for *ἐμός*, as *ἡμεῖς* for *ἐγώ*. The Æolians said *ἄμμος* and *ἄμμέτερος*.

3. The form *σφέτερος* is used by the later Alexandrian Poets for the pronoun possessive of the first and second person plural, and, in one instance, even for *ἐμός*.

4. The form *σφώτερος* occurs only once (*Il. A.* 216). *Νωίτερος* is found only in the Ionic Poets.

(3.) Pronoun Definite.

This has already been considered, in the remarks under the Personal Pronouns, sec. 5, &c.

(4.) Reflexives.

1. The reflexive pronouns are formed by the union of the genitives *ἐμέο*, *σέο*, *ἐό*, with the pronoun *αὐτός*, in all the cases except the nominative.

2. Strictly speaking, *ἐμᾶυτοῦ* and *σεαυτοῦ* have no plural. A form for this number, however, is generally substituted, consisting of *ἡμεῖς αὐτοὶ* and *ὑμεῖς αὐτοὶ*, declined separately.

3. The pronoun *ἑαυτοῦ* is declined throughout the plural

as one word; yet we also find σφῶν αὐτῶν, σφίσιν αὐτοῖς, σφᾶς αὐτοῖς, &c.

4. Properly, according to the composition, only the genitive of these pronouns should have been in use; and it is owing to an arbitrary usage that ἐμέο, &c., are compounded with the dative, accusative, &c., of αὐτός.

5. Among the Attics, these pronouns are reflexive only, referring to the person implied in the verb, without any particular emphasis derived from αὐτός. Thus, ἔτυψα ἑμάντον, "*I struck myself*" (as, in English, "*I wash myself*"). When the Attic writers, on the other hand, wish to make αὐτός emphatic, they separate the pronouns, and place αὐτός first. Thus, πρὸς αὐτόν σε, "*against thee thyself*." A similar usage prevails in Homer and Herodotus.

(5.) *Demonstrative.*

1. Instead of ὅδε, ἦδε, τόδε, where the enclitic δε is annexed to the article, in order to give it greater force, the Attics say ὀδὶ, ἠδὶ, τοδὶ, which is analogous to the Latin *hicce*.

2. Homer annexes the termination of the case to the δε; as, τοῖσδεσι, τοῖσδεσσι, &c.

3. Instead of τοῖσδε, the form τοισίδε is common in the Tragic writers, with the accent on the penult; because the enclitic δε draws the accent of the principal word to itself.

4. Οὗτος is used as an emphatic mode of address, and, therefore, as a vocative, "*thou there*," like the Latin *heus*.

5. The Attics annex ι to this pronoun in all cases and genders, to give a stronger emphasis; in which case it receives an accent; as, τουτουῖ, ταυτηῖ, &c. In the neuter, this ι takes the place of ο and α; as, τουτί, ταυτί.

6. The Attics sometimes used τούτον for τοῦτο, τοσοῦτον for τοσοῦτο, τοιούτον for τοιοῦτο. This appears to have arisen from their attachment to the ν ἐφελκυστικόν. In the same way, the Attic frequently said ταυτόν for τὸ αὐτό.

(6.) *Relative.*

1. Homer says ὁ τις for ὅστις, where ὁ is a prefix syllable, as in ὁποιός, ὁπόσος, &c.; and he retains, with the rest of the Ionic writers, the ὁ unchanged in all the cases; as, ὅτεν for οὔτινος, ὅτεω for ὥτινι, &c. The Attics retained similar

forms in the genitive and dative singular; namely, ὅτου for οὐτινος, and ὅτω for ὅτινι. The full form is very rare in the Attic Poets.

2. Instead of the plural ἄτινα, Homer and Herodotus have ἄσσα, from the Doric σα for τινά. The Attics, instead of this, say ἄττα.

(7.) *Indefinite.*

1. The Ionians said for τινὸς, τινί, &c., τέο and τέφ. The Attics contracted του, τω, in all the genders, for τινὸς and τινί.

2. Instead of the neuter plural τινὰ, the Attics said, in certain combinations, particularly with adjectives, ἄττα; as, ἄλλ' ἄττα; τοιαῦτ' ἄττα.

XXV. VERB.

1. Greek verbs are of two kinds; those ending in ω , and those in μ .

2. Verbs in ω are of two classes: 1. Those that have a consonant before ω ; as, $\acute{\tau}\iota\pi\tau\omega$, "*I strike*;" $\lambda\acute{\epsilon}\gamma\omega$, "*I say*;" and, 2. Those which have a vowel, α , ϵ , σ , before it; as, $\tau\iota\mu\acute{\alpha}\omega$, "*I honour*;" $\phi\iota\lambda\acute{\epsilon}\omega$, "*I love*;" $\chi\rho\upsilon\sigma\acute{o}\omega$, "*I gild*."

3. Verbs in ω , with a consonant preceding the termination, are called *Barytone Verbs*, because, as they have the acute accent on the penult of the present, the grave accent ($\beta\alpha\rho\upsilon\varsigma\ \tau\acute{o}\nu\omicron\varsigma$) necessarily falls on the last syllable.

4. Verbs in ω , preceded by a vowel, are called *Contracted Verbs*, because the ω is contracted by the Attics, together with the preceding vowel, into one vowel: and as, after this contraction, a circumflex is placed over the ω , they are also styled, by some, *Circumflex Verbs*.

5. These contracted verbs, however, are not at all different from the barytones, since it is only necessary to contract them in the Present and Imperfect.

PARTS OF THE VERB.

1. The Greek verb has three Voices, *Active*, *Passive*, and *Middle*, and five Moods; the *Indicative*, *Imperative*, *Optative*, *Subjunctive*, and *Infinitive*.

2. The Tenses are nine in number; namely, the Present, Imperfect, Perfect, Pluperfect, First and Second Future, First and Second Aorist; and, in the Passive, the Third Future, or, as it is less correctly styled, the *Paulo-post-futurum*.

3. The numbers are three, *Singular*, *Dual*, *Plural*.

The Verb Εἶμι, "To be."

INDICATIVE MOOD.

PRESENT TENSE.

S. εἶμι, "I am"	εἶς or εἶ, "thou art"	ἐστὶ, "he is."
D. ἐσμέν, "we are"	ἐστὸν, "you two are"	ἐστὸν, "they two are"
	ἐστε, "ye are"	εἰσὶ, "they are."

IMPERFECT, ἦν, "I was."

Sing. ἦν	ἦς	ἦ or ἦν
Dual. ἦτον	ἦτον	ἦτην
Plur. ἦμεν	ἦτε	ἦσαν.

FUTURE, ἔσομαι, "I shall or will be."

S. ἔσομαι	ἔσει	ἔσεται
D. ἐσόμεθον	ἔσεσθον	ἔσεσθον
P. ἐσόμεθα	ἔσεσθε	ἔσονται.

IMPERATIVE MOOD.

PRESENT AND IMPERFECT, ἴσθι, "Be thou."

S. ἴσθι or ἔσο	ἔστω
D. ἔστων	ἔστων
P. ἔστε	ἔστωσαν.

OPTATIVE MOOD.

PRESENT AND IMPERFECT, εἴην, "May I be."

S. εἴην	εἴης	εἴη
D. εἴητον	εἴητον	εἴητην
P. εἴημεν	εἴητε	εἴησαν or εἴεν.

FUTURE, ἐσοίμην, "May I be about to be."

S. ἐσοίμην	ἐσοιο	ἐσοιτο
D. ἐσοίμεθον	ἐσοισθον	ἐσοίσθην
P. ἐσοίμεθα	ἐσοισθε	ἐσοιντο.

SUBJUNCTIVE MOOD.

PRESENT AND IMPERFECT, ᾗ, "I may be."

S. ᾗ	ᾗς	ᾗ
D. ᾗτον	ᾗτον	ᾗτον
P. ᾗμεν	ᾗτε	ᾗσι.

INFINITIVE MOOD.

PRESENT AND IMPERFECT.

εἶναι, "To be."

FUTURE.

ἔσεσθαι, "To be about to be."

PARTICIPLES.

PRESENT.

N.	ὄν	οὔσα	ὄν
G.	όντος	ούσης	όντος, &c.

FUTURE.

N.	ἐσόμενος	ἐσομένη	ἐσόμενον
G.	εσομένου	εσομένης	εσομένου, &c.

VERBS IN ω.

1. There are four conjugations of verbs in ω, distinguished from each other by the termination of the first future active.¹ Thus :

The First Conjugation makes the future in ψω; as, τύπτω, τύψω; λείπω, λείψω; ράπτω, ράψω.

The Second Conjugation makes the future in ξω; as, λέγω, λέξω; τάσσω, τάξω; ἄρχω, ἄρξω.

The Third Conjugation makes the future in σω; as, τίω, τίσω; πείθω, πείσω; σκευάζω, σκευάσω.

The Fourth Conjugation has a liquid before ω in the termination of the future; as, ψάλλω, ψαλλῶ; σπείρω, σπερῶ; μέγω, μενῶ.

2. When the first person plural ends in μεν, the first person of the dual is wanting. In other words, the first person dual is wanting throughout the whole of the active form, and in the aorists of the passive.²

(1) We have followed, for convenience sake, the common arrangement, by which verbs in ω are divided into four conjugations. The simplest and truest plan, however, is, to divide all Greek verbs into merely two conjugations; namely, verbs in ω, and verbs in μι.

(2) Here, again, we have followed the ordinary phraseology. In truth, however, the dual is the same in form with the plural, in the tenses referred to; for the dual itself is only an ancient plural.

3. In the present, perfect, and future of the indicative, which are called *primary tenses*, and throughout the subjunctive mood, the second and third persons dual are the same, and end in *ον*.

4. But in the imperfect, pluperfect, and the two aorists of the indicative, (which are called the *historical tenses*, as referring to what is past,) and throughout all the optative mood, the third person dual ends always in *ην*.

5. In the active voice, the primary tenses always end in *σι* with the moveable *ν*; as, *-ουσιν, -ασιν*; *-ουσι, ασι*: but in the historical tenses the form always terminates in a fixed *ν*; as, *ον, αν, εισαν* or *εσαν*.

6. In the passive, the primary and historical tenses are distinguished throughout the singular also, and in all the third persons plural. The primary tenses have *μαι* in the first person of the singular, the historical always *μην*; and where the former have *ται*, the latter have always *το*.

ACTIVE VOICE.

Τύπτω, "I strike."

PRESENT, τύπτω; FIRST FUTURE, τύψω; PERFECT, τέτυφα.¹

Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infin.	Part.
Present	τύπτ-ω	} τύπτ-ε	-οιμι	-ω	-ειν	-ων
Imperfect	ἔτυπτ-ον					
First Future	τύψ-ω	} τύψ-ον	-οιμι		-ειν	-ων
First Aorist	ἔτυψ-α		-αιμι	-ω	-αι	-ας
Perfect	τέτυφ-α	} τέτυφ-ε	-οιμι	-ω	-έναι	-ώς
Pluperfect	ἔτετύφ-ειν					
Second Aorist	ἔτυπ-ον	τίπ-ε	-οιμι	-ω	-εῖν	-ὼν
Second Future	τυπ-ῶ		-οῖμι		-εῖν	-ῶν.

(1) This is called *conjugating*; namely, giving the present, first future, and perfect of a verb; or, in place of the perfect, the first aorist.

Numbers and Persons.

INDICATIVE MOOD.

PRESENT, "I strike."

Sing.	τύπτ-ω	τύπτ-εις	τύπτ-ει
Dual.		τύπτ-ετον	τύπτ-ετον
Plur.	τύπτ-ομεν	τύπτ-ετε	τύπτ-ουσι.

IMPERFECT, "I was striking."

S.	ἔτυπ-ον	ἔτυπ-εις	ἔτυπ-ε
D.		ἐτύπ-ετον	ἐτυπ-έτην
P.	ἐτύπ-ομεν	ἐτύπ-ετε	ἔτυπ-ον.

FIRST FUTURE, "I shall or will strike."

S.	τύψ-ω	τύψ-εις	τύψ-ει
D.		τύψ-ετον	τύψ-ετον
P.	τύψ-ομεν	τύψ-ετε	τύψ-ουσι.

FIRST AORIST, "I (once) struck."

S.	ἔτυψ-α	ἔτυψ-ας	ἔτυψ-ε
D.		ἐτύψ-ατον	ἐτυψ-άτην
P.	ἐτύψ-αμεν	ἐτύψ-ατε	ἔτυψ-αν.

PERFECT, "I have struck."

S.	τέτυφ-α	τέτυφ-ας	τέτυφ-ε
D.		τετύφ-ατον	τετύφ-ατον
P.	τετύφ-αμεν	τετύφ-ατε	τετύφ-ᾱσι.

PLUPERFECT, "I had struck."

S.	ἐτετύφ-ειν	ἐτετύφ-εις	ἐτετύφ-ει
D.		ἐτετύφ-ειτον	ἐτετυφ-είτην
P.	ἐτετύφ-ειμεν	ἐτετύφ-ειτε	ἐτετύφ-εισαν.

SECOND AORIST, "I (once) struck."

S.	ἔτυπ-ον	ἔτυπ-εις	ἔτυπ-ε
D.		ἐτύπ-ετον	ἐτυπ-έτην
P.	ἐτύπ-ομεν	ἐτύπ-ετε	ἔτυπ-ον.

SECOND FUTURE, "I shall or will strike."

S.	τυπ-ῶ	τυπ-εῖς	τυπ-εῖ
D.		τυπ-εῖτον	τυπ-εῖτον
P.	τυπ-οῦμεν	τυπ-εῖτε	τυπ-οῦσι.

IMPERATIVE MOOD.

PRESENT, "Be striking."

S.	τύπτ-ε	τυπτ-έτω
D.	τύπτ-ετον	τυπτ-έτων
P.	τύπτ-ετε	τυπτ-έτωσαν.

FIRST AORIST, "Strike."

S.	τύψ-ον	τυψ-άτω
D.	τύψ-ατον	τυψ-άτων
P.	τύψ-ατε	τυψ-άτωσαν

PERFECT, "Have struck."

S.	τέτυφ-ε	τετυφ-έτω
D.	τετύφ-ετον	τετυφ-έτων
P.	τετύφ-ετε	τετυφ-έτωσαν.

SECOND AORIST, "Strike."

S.	τύπ-ε	τυπ-έτω
P.	τύπ-ετον	τυπ-έτων
D.	τύπ-ετε	τυπ-έτωσαν.

OPTATIVE MOOD.¹

PRESENT, "May I be striking."

S.	τύπτ-οιμι	τύπτ-οις	τύπτ-οι
D.		τύπτ-οιτον	τυπτ-οίτην
P.	τύπτ-οιμεν	τύπτ-οιτε	τύπτ-οιεν.

FIRST FUTURE, "May I hereafter strike."

S.	τύψ-οιμι	τύψ-οις	τύψ-οι
D.		τύψ-οιτον	τυψ-οίτην
P.	τύψ-οιμεν	τύψ-οιτε	τύψ-οιεν.

FIRST AORIST, "May I have struck."

S.	τύψ-αιμι	τύψ-αις	τύψ-αι
D.		τύψ-αιτον	τυψ-αίτην
P.	τύψ-αιμεν	τύψ-αιτε	τύψ-αιεν.

ÆOLIC FIRST AORIST.

S.	τύψ-εια	τύψ-ειας	τύψ-ειε
D.		τυψ-είατον	τυψ-είάτην
P.	τυψ-είαμεν	τυψ-είατε	τύψ-ειαν.

(1) We have here given to the optative its genuine meaning, as indicating a wish. The other meanings, "might," "could," "would," &c., are only attached to it when connected with the particle *άν*, &c.

PERFECT, "May I have struck."

S.	τετύφ-οιμι	τετύφ-οις	τετύφ-οι
D.		τετύφ-οιτον	τετυφ-οίτην
P.	τετύφ-οιμεν	τετύφ-οιτε	τετύφ-οιεν.

SECOND AORIST, "May I have been striking."

S.	τύπ-οιμι	τύπ-οις	τύπ-οι
D.		τύπ-οιτον	τυπ-οίτην
P.	τύπ-οιμεν	τύπ-οιτε	τύπ-οιεν.

SECOND FUTURE, "May I hereafter strike."

S.	τυπ-οῖμι	τυπ-οῖς	τυπ-οῖ
D.		τυπ-οίτον	τυπ-οίτην
P.	τυπ-οῖμεν	τυπ-οίτε	τυπ-οίεν.

SUBJUNCTIVE MOOD.

PRESENT, "I may strike."

S.	τύπτ-ω	τύπτ-ης	τύπτ-η
D.		τύπτ-ητον	τύπτ-ητον
P.	τύπτ-ωμεν	τύπτ-ητε	τύπτ-ωσι.

FIRST AORIST, "I may have struck."

S.	τύψ-ω	τύψ-ης	τύψ-η
D.		τύψ-ητον	τύψ-ητον
P.	τύψ-ωμεν	τύψ-ητε	τύψ-ωσι.

PERFECT, "I may have been striking."

S.	τετύφ-ω	τετύφ-ης	τετύφ-η
D.		τετύφ-ητον	τετύφ-ητον
P.	τετύφ-ωμεν	τετύφ-ητε	τετύφ-ωσι.

SECOND AORIST, "I may have struck."

S.	τύπ-ω	τύπ-ης	τύπ-η
D.		τύπ-ητον	τύπ-ητον
P.	τύπ-ωμεν	τύπ-ητε	τύπ-ωσι.

INFINITIVE MOOD.

PRESENT, τύπτ-ειν, "to strike."

FIRST FUTURE, τύψ-ειν, "to be going to strike."

FIRST AORIST, τύψ-αι, "to have struck."

PERFECT, τετυφ-έναι, "to have been striking."

SECOND AORIST, τυπ-εῖν, "to have struck."

SECOND FUTURE, τυπ-εῖν, "to be going to strike."

PARTICIPLES.

N.	τύπτ-ων	τύπτ-ουσα	τύπτ-ον
G.	τύπτ-οντος	τυπτ-ούσης	τύπτ-οντος, &c.

FIRST FUTURE, "Going to strike."

N.	τύψ-ων	τύψ-ουσα	τύψ-ον
G.	τύψ-οντος	τυψ-ούσης	τύψ-οντος.

FIRST AORIST, "Having struck."

N.	τύψ-ας	τύψ-ασα	τύψ-αν
G.	τύψ-αντος	τυψ-άσης	τύψ-αντος.

PERFECT, "Who has been striking."

N.	τετυφ-ώς	τετυφ-υῖα	τετυφ-ὸς
G.	τετυφ-ότος	τετυφ-υίας	τετυφ-ότος.

SECOND AORIST, "Having struck."

N.	τυπ-ὼν	τυπ-οῦσα	τυπ-ὸν
G.	τυπ-όντος	τυπ-ούσης	τυπ-όντος.

SECOND FUTURE, "Going to strike."

N.	τυπ-ῶν	τυπ-οῦσα	τυπ-οῦν
G.	τυπ-οῦντος	τυπ-ούσης	τυπ-οῦντος.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infan.	Part.
Present	τύπτομαι	{	τύπτ-ου	-οίμην	-ωμαι	-εσθαι
Imperfect	ἐτυπτόμην					
Perfect	τέτυμμαι	{	τέτυ-ψο	-μμένος εῖην	-μμένος ῶ	-φθαι
Pluperfect	ἐτετύμμην					
1st Aorist	ἐτύφθην	τύφ-θῃτι	-θείην	-θῶ	-θῆναι	-θεῖς
1st Future	τυφθήσ-ομαι		-οίμην		-εσθαι	-όμενος
2d Future	ἐτύπην	τύπ-ηθι	-εῖην	-ῶ	-ῆναι	-εῖς
3d Future	τυπήσ-ομαι		-οίμην		-εσθαι	-όμενος
3d Future	τετύψ-ομαι		-οίμην		-εσθαι	-όμενος.

Numbers and Persons.

INDICATIVE MOOD.

PRESENT, "I am struck."

S.	τύπτ-ομαι	τύπτ-ει ¹	τύπτ-εται
D.	τυπτ-όμεθον	τύπτ-εσθον	τύπτ-εσθον
P.	τυπτ-όμεθα	τύπτ-εσθε	τύπτ-ονται.

IMPERFECT, "I was in the act of being struck."

S.	ἐτυπτ-όμην	ἐτύπτ-ου	ἐτύπτ-ετο
D.	ἐτυπτ-όμεθον	ἐτύπτ-εσθον	ἐτυπτ-έσθην
P.	ἐτυπτ-όμεθα	ἐτύπτ-εσθε	ἐτύπτ-οντο.

PERFECT, "I have been struck."

S.	τέτυμ-μαι	τέτυψ-αι	τέτυπτ-αι
D.	τετύμ-μεθον	τέτυφ-θον	τέτυφ-θον
P.	τετύμ-μεθα	τέτυφ-θε	τετυμ-μένοι εισί.

PLUPERFECT, "I had been struck."

S.	ἐτετύμ-μην	ἐτέτυψ-ο	ἐτέτυπτ-ο
D.	ἐτετύμ-μεθον	ἐτέτυφ-θον	ἐτετύφ-θην
P.	ἐτετύμ-μεθα	ἐτέτυφ-θε	τετυμ-μένοι ἦσαν.

FIRST AORIST, "I was struck."

S.	ἐτύφ-θην	ἐτύφ-θης	ἐτύφ-θη
D.		ἐτύφ-θητον	ἐτυφ-θήτην
P.	ἐτύφ-θημεν	ἐτύφ-θητε	ἐτύφ-θησαν.

FIRST FUTURE, "I shall be struck."

S.	τυφ-θήσομαι	τυφ-θήσει	τυφ-θήσεται
D.	τυφ-θησόμεθον	τυφ-θήσεσθον	τυφ-θήσεσθον
P.	τυφ-θησόμεθα	τυφ-θήσεσθε	τυφ-θήσονται.

SECOND AORIST, "I was struck."

S.	ἐτύπ-ην	ἐτύπ-ης	ἐτύπ-η
D.		ἐτύπ-ητον	ἐτυπ-ήτην
P.	ἐτύπ-ημεν	ἐτύπ-ητε	ἐτύπ-ησαν.

SECOND FUTURE, "I shall be struck."

S.	τυπ-ήσομαι	τυπ-ήσει	τυπ-ήσεται
D.	τυπ-ησόμεθον	τυπ-ήσεσθον	τυπ-ήσεσθον
P.	τυπ-ησόμεθα	τυπ-ήσεσθε	τυπ-ήσονται.

(1) We have given in this, and the other second persons, the Attic termination in *ει*, as more correct than the common termination in *η*.

THIRD FUTURE, "I shall continue to be struck."

D.	τετύψ-ομαι	τετύψ-ει	τετύψ-εται
S.	τετυψ-όμεθαι	τετύψ-εσθαι	τετύψ-εσθαι
P.	τετυψ-όμεθα	τετύψ-εσθε	τετύψ-ονται.

IMPERATIVE MOOD.

PRESENT, "Be struck."

S.	τύπτ-ου	τυπτ-έσθω
D.	τύπτ-εσθον	τυπτ-έσθων
P.	τύπτ-εσθε	τυπτ-έσθωσαν.

PERFECT, "Have been struck."

Σ.	τέτυψ-ο	τετύφ-θω
D.	τέτυφ-θον	τετύφ-θων
P.	τέτυφ-θε	τετύφ-θωσαν.

FIRST AORIST, "Be struck."

S.	τύφ-θῃτι	τυφ-θήτω
D.	τύφ-θῃτον	τυφ-θήτων
P.	τύφ-θῃτε	τυφ-θήτωσαν.

SECOND AORIST, "Be struck."

S.	τύπ-ηθι	τυπ-ήτω
D.	τύπ-ητον	τυπ-ήτων
P.	τύπ-ητε	τυπ-ήτωσαν.

OPTATIVE MOOD.

PRESENT, "May I be in the act of being struck."

S.	τυπτ-οίμην	τύπτ-οιο	τύπτ-οιτο
D.	τυπτ-οίμεθον	τύπτ-οισθον	τυπτ-οίσθην
P.	τυπτ-οίμεθα	τύπτ-οισθε	τύπτ-οιντο.

PERFECT, "May I have been struck."

S.	τετυμ-μένος εἶην	εἶης	εἶη
D.	τετυμ-μένω	εἶητον	εἶήτην
P.	τετυμ-μένοι εἶμεν	εἶητε	εἶησαν.

FIRST AORIST, "May I have been struck."

S.	τυφ-θείην	τυφ-θείης	τυφ-θείη
D.		τυφ-θείητον	τυφ-θείήτην
P.	τυφ-θείήμεν	τυφ-θείητε	τυφ-θείησας.

F

FIRST FUTURE, "May I be struck hereafter."

S.	τυφ-θησοίμην	τυφ-θήσοιο	τυφ-θήσοιτο
D.	τυφ-θησοίμεθον	τυφ-θήσοισθον	τυφ-θησοίσθην
P.	τυφ-θησοίμεθα	τυφ-θήσοισθε	τυφ-θήσονται.

SECOND AORIST, "May I have been struck."

S.	τυπ-είην	τυπ-είης	τυπ-είη
D.		τυπ-είητον	τυπ-είητην
P.	τυπ-είημεν	τυπ-είητε	τυπ-είησαν

SECOND FUTURE, "May I be struck hereafter."

S.	τυπ-ησοίμην	τυπ-ήσοιο	τυπ-ήσοιτο
D.	τυπ-ησοίμεθον	τυπ-ήσοισθον	τυπ-ησοίσθην
P.	τυπ-ησοίμεθα	τυπ-ήσοισθε	τυπ-ήσονται.

THIRD FUTURE, "May I continue to be struck hereafter."

S.	τετύψ-οίμην	τετύψ-οιο	τετύψ-οιτο
D.	τετύψ-οίμεθον	τετύψ-οισθον	τετύψ-οίσθην
P.	τετύψ-οίμεθα	τετύψ-οισθε	τετύψ-οιντο.

SUBJUNCTIVE MOOD.**PRESENT, "I may be struck."**

S.	τύπτ-ωμαι	τύπτ-η	τύπτ-ηται
D.	τύπτ-ώμεθον	τύπτ-ησθον	τύπτ-ησθον
P.	τύπτ-ώμεθα	τύπτ-ησθε	τύπτ-ωνται.

PERFECT, "I may have been struck."

S.	τετυμ-μένος ᾧ	ῆς	ῆ
D.	τετυμ-μένῳ	ῆτον	ῆτον
P.	τετυμ-μένοι ᾧμεν	ῆτε	ᾧσι.

FIRST AORIST, "I may have been struck."

S.	τυφ-θῶ	τυφ-θῆς	τυφ-θῆ
D.		τυφ-θῆτον	τυφ-θῆτον
P.	τυφ-θῶμεν	τυφ-θῆτε	τυφ-θῶσι.

SECOND AORIST, "I may have been struck."

S.	τυπ-ῶ	τυπ-ῆς	τυπ-ῆ
D.		τυπ-ῆτον	τυπ-ῆτον
P.	τυπ-ῶμεν	τυπ-ῆτε	τυπ-ῶσι.

INFINITIVE MOOD.

PRESENT, *τύπτ-εσθαι*, "to be struck."

PERFECT, *τετύφ-θαι*, "to have been struck."

FIRST AORIST, *τυφ-θῆναι*, "to have been struck."

FIRST FUTURE, *τυφ-θήσεσθαι*, "to be going to be struck."

SECOND AORIST, *τυπ-ῆναι*, "to have been struck."

SECOND FUTURE, *τυπ-ήσεσθαι*, "to be going to be struck."

THIRD FUTURE, *τετύψ-εσθαι*, "to be going to be continually struck."

PARTICIPLES.

PRESENT, "Being struck."

N.	<i>τυπτ-όμενος</i>	<i>τυπτ-ομένη</i>	<i>τυπτ-όμενον</i>
G.	<i>τυπτ-ομένου</i>	<i>τυπτ-ομένης</i>	<i>τυπτ-ομένου.</i>

PERFECT, "Having been struck."

N.	<i>τετυμ-μένος</i>	<i>τετυμ-μένη</i>	<i>τετυμ-μένον</i>
G.	<i>τετυμ-μένου</i>	<i>τετυμ-μένης</i>	<i>τετυμ-μένου.</i>

FIRST AORIST, "Having been struck."

N.	<i>τυφ-θεῖς</i>	<i>τυφ-θεῖσα</i>	<i>τυφ-θέν</i>
G.	<i>τυφ-θέντος</i>	<i>τυφ-θείσης</i>	<i>τυφ-θέντος.</i>

FIRST FUTURE, "Going to be struck."

N.	<i>τυφ-θησόμενος</i>	<i>τυφ-θησομένη</i>	<i>τυφ-θησόμενον</i>
G.	<i>τυφ-θησομένου</i>	<i>τυφ-θησομένης</i>	<i>τυφ-θησομένου.</i>

SECOND AORIST, "Having been struck."

N.	<i>τυπ-εἰς</i>	<i>τυπ-εῖσα</i>	<i>τυπ-έν</i>
G.	<i>τυπ-έντος</i>	<i>τυπ-είσης</i>	<i>τυπ-έντος.</i>

SECOND FUTURE, "Going to be struck."

N.	<i>τυπ-ησόμενος</i>	<i>τυπ-ησομένη</i>	<i>τυπ-ησόμενον</i>
G.	<i>τυπ-ησομένου</i>	<i>τυπ-ησομένης</i>	<i>τυπ-ησομένου.</i>

THIRD FUTURE, "Going to be continually struck."

N.	<i>τετυψ-όμενος</i>	<i>τετυψ-ομένη</i>	<i>τετυψ-όμενον</i>
G.	<i>τετυψ-ομένου</i>	<i>τετυψ-ομένης</i>	<i>τετυψ-ομένου.</i>

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infín.	Part.
Present	τύπτ-ομαι	} τύπτ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperfect	ἐτυπτ-όμην					
Perfect	τέτυπ-α	} τέτυπ-ε	-οίμι	-ω	-έναι	-ώς
Pluperfect	ἐτετύπ-ειν					
1st Future	τύψ-ομαι	} τύψ-αι	-οίμην	-ωμαι	-εσθαι	-όμενος
1st Aorist	ἐτύψ-άμην		-αίμην		-ασθαι	-άμενος
2d Aorist	ἐτυπ-όμην	} τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d Future	τυπ-οῦμαι		-οίμην		-εἶσθαι	-ούμενος.

Numbers and Persons.

The only tenses of the middle voice that differ from those of the active and passive of verbs in ω are the first aorists of the indicative, imperative, and optative, and the second future of the indicative.

INDICATIVE MOOD.

FIRST AORIST, "I struck myself."

S.	ἐτύψ-άμην	ἐτύψ-ω	ἐτύψ-ατο
D.	ἐτύψ-άμεθον	ἐτύψ-ασθον	ἐτύψ-άσθην
P.	ἐτύψ-άμεθα	ἐτύψ-ασθε	ἐτύψ-αντο.

SECOND FUTURE, "I shall or will strike myself."

S.	τυπ-οῦμαι	τυπ-εἶ	τυπ-εῖται
D.	τυπ-οῦμεθον	τυπ-εἰσθον	τυπ-εἰσθον
P.	τυπ-οῦμεθα	τυπ-εἰσθε	τυπ-οῦνται.

IMPERATIVE MOOD.

FIRST AORIST, "Strike thyself."

S.	τύψ-αι	τυψ-άσθω
D.	τύψ-ασθον	τυψ-άσθων
P.	τύψ-ασθε	τυψ-άσθωσαν.

OPTATIVE MOOD.

FIRST AORIST, "May I have struck myself."

S.	τυψ-αίμην	τύψ-αιο	τύψ-αιτο
D.	τυψ-αίμεθον	τύψ-αισθον	τυψ-αίσθην
P.	τυψ-αίμεθα	τύψ-αισθε	τύψ-αιντο.

PARTICIPLES.

FIRST AORIST, "Having struck myself."

N.	τυψ-άμενος	τυψ-αμένη	τυψ-άμενον
G.	τυψ-αμένου	τυψ-αμένης	τυψ-αμένου.

FIRST FUTURE, "Being about to strike myself."

N.	τυψ-όμενος	τυψ-ομένη	τυψ-όμενον
G.	τυψ-ομένου	τυψ-ομένης	τυψ-ομένου.

SECOND FUTURE, "Being about to strike myself."

N.	τυπ-ούμενος	τυπ-ουμένη	τυπ-ούμενον
G.	τυπ-ουμένου	τυπ-ουμένης	τυπ-ουμένου.

The Greek Verb, of the class in ω, will now be considered, under the following heads :

- I. AUGMENT.
- II. FORMATION OF THE ACTIVE TENSES.
- III. FORMATION OF THE PASSIVE TENSES.
- IV. FORMATION OF THE MIDDLE TENSES.
- V. FORCE OF THE TENSES.
- VI. THE MIDDLE VOICE.
- VII. FORCE OF THE MOODS.

I. AUGMENT.

1. The Augments are two in number ; the *Syllabic*, and the *Temporal*.
2. The syllabic augment belongs to verbs that begin with a consonant ; and is so called because it adds a syllable to the verb.
3. The temporal augment belongs to verbs that begin with a vowel ; and is so called because it increases the *time* or quantity of the initial vowel.
4. Three of the tenses have an augment, which is continued through all the moods ; viz. the *Perfect*, *Pluperfect*, and *Third Future*, or *Paulo-post-futurum*.
5. Three receive an augment in the indicative only ; viz. the *Imperfect*, and the *two Aorists*.
6. Three receive no augment ; viz. the *Present*, and the *First* and *Second Futures*.

7. The true use of the augment is, to mark an action which is either completely or partially past. Hence it will appear why the present and the first and second futures have no augment; why the *imperfect* and *two aorists* have an augment only in the indicative; and why the *perfect*, *pluperfect*, and *third future*, all three of which refer to a *continued* action, have an augment continued throughout all the moods of the verb.

8. The augment originally was the same in the case of all verbs; namely, an ε was prefixed, whether the verb began with a vowel or a consonant. Traces of this old augment are found in the early Ionic Poets, and occasionally in Ionic prose; as, *εάφθη* for *ἡφθη*; *εάνδανε* for *ἦνδανε*.

9. Afterward, the usage was thus determined, that ε was only prefixed to verbs beginning with a consonant; whereas, in others, it coalesced with the initial vowel, and became a long vowel or diphthong. Thus, *τύπτω* has in the imperfect *ἔ-τυπτον*, but *ἄγω* has *ἦγον* (from *ἔ-αγον*), and *οἰκίζω* has *ᾠκίζον* (from *ἔ-οἰκίζον*).

10. The Attics retained this old augment in the following cases: 1. In such words as *ἔαξα*, *εάγην*, *εαγὼς*, from *ἄγω*, “*to break*,” to distinguish them from *ἦξα*, *ἦχα*, &c., from *ἄγω*, “*I carry*.” 2. In *εάλωκα*, *εάλω*; *εοικα*, *εολπα*, *εοργα*, in which the characteristic of the perfect middle (αι and ο) could not be effaced. 3. In verbs which begin with a vowel not capable of being lengthened; as, *εώθουν*, from *ώθέω*; *ἔωσμαι*, from the same; *ἔωνούμην*, from *ώνέομαι*; *εούρουν*, from *οὔρέω*.

RULES FOR THE SYLLABIC AUGMENT.

1. The augment of the imperfect and the two aorists, in verbs beginning with a consonant, is formed by merely prefixing ε; as, *ἔτυπτον*, *ἔτυψα*, *ἔτυπον*. If, however, the verb begin with ρ, the ρ is doubled after the augment; as, *ἔρριπτον*, from *ρίπτω*; *ἔρρεον*, from *ρέω*.

2. The augment of the perfect is formed by repeating the initial consonant of the verb, and annexing to it an ε; as, *τέτυφα, τέτυπα; λέλοιπα, &c.*

3. This repetition of the initial consonant is called, by the Grammarians, *Reduplication* (*διπλασιασμός*), and is subject to the following rules:

- (A.) If the verb begins with an aspirated consonant, then in the reduplication the corresponding smooth or *lenis* is put; as, *φιλέω*, perfect *πεφίληκα*; *χρυσόω*, perfect *κεχρύσωκα*.
- (B.) If the verb begins with ρ, the perfect does not take the reduplication, but the ρ is doubled and ε prefixed; as, *ρίπτω*, perfect *ῥόριφα*.
- (C.) If the verb begin with a double consonant, ζ, ξ, ψ, or with two consonants, the latter of which is not a liquid, the perfect does not receive the reduplication, but only the augment ε; as, *ζητέω*, perfect *ἐζήτηκα*; *ξυρέω*, perfect *ἐξύρηκα*; *ψάλλω*, perfect *ἔψαλκα*; *σπείρω*, perfect *ἔσπαρκα*; *στέλλω*, perfect *ἔσταλκα*.

To this rule, however, there are the following exceptions: 1. The syncopated forms which begin with πτ; as, *πέπταμαι* (for *πεπέταμαι*); and also some other verbs in πτ; as, *πτερόω*, *ἐπτέρωκα*; *πτήσσω*, *ἔπτηχα*. 2. The verb *κτάομαι*, of which the perfect *κέκτημαι* is more used by the Attics, and *ἔκτημαι* by the Ionians and older Attics.

- (D.) If the verb begins with a mute and liquid, the reduplication appears in some cases, but in others is omitted. *Μνάω* always makes *μέμνημαι*; and verbs whose second initial consonant is ρ receive the reduplication regularly; as, *δρέμω*, perfect *δεδράμηνκα*; *θραύω*, perfect *τέθραυνκα*; *τρέφω*, perfect *τέτροφα*. On the other hand, it is generally wanting in verbs whose second initial consonant is λ; as, *γλύπτω*, perfect *ἔγλυφα*.

4. The augment of the pluperfect is formed by prefixing ϵ to the reduplication of the perfect; as, τέτυφα, pluperfect ἐτετύφειν.

5. The third future passive, being formed from the perfect of the same voice, has, like that tense, the reduplication; as, τετύψομαι.

RULES FOR THE TEMPORAL AUGMENT.

1. By the contraction of the augment ϵ with the initial vowel of the verb, the following results are obtained:

α	becomes η ;	as, ἀκούω	imp. ἤκουον.
ϵ	.... η ;	as, ἐγείρω	... ἤγειρον.
ι$	.... \bar{\iota}$;	as, ἱκάνω	... ἱκανον.
\omicron	.... ω ;	as, ὀνομάζω	... ὠνόμαζον.
υ$	.... \bar{\upsilon}$;	as, ὑβρίζω	... ὑβριζον.
$\alpha\iota$	.... η ;	as, αἶρω	... ἥρον.
$\alpha\nu$	.... $\eta\nu$;	as, ἀνξάνω	... ἠῦξανον.
$\epsilon\nu$	.... $\eta\nu$;	as, εὔχομαι	... ἠύχόμην.
$\omicron\iota$	.... φ ;	as, οἰκίζω	... ὤκιζον.

2. In some verbs, however, ϵ becomes $\epsilon\iota$; as, ἔχω, εἶχον; ἐάω, εἶων; ἔλω, εἶλον; &c.

3. When a verb or verbal form begins with $\epsilon\omicron$, the second vowel takes the augment; as, ἐορτάζω, ἐώρταζον. So, also, in the pluperfects formed from the three perfects, ἔοικα, ἔολπα, and ἔοργα; namely, ἐώκειν, ἐώλπειν, and ἐώργειν.

4. Of vowels which are already long in themselves, α becomes η , as already mentioned; but the others, η , ω , $\bar{\iota}$, $\bar{\upsilon}$, are wholly incapable of being augmented; as, ἥττάομαι, imperfect ἥττώμην, perfect ἥττημαι, pluperfect ἥττηήμην.

REMARKS ON THE TWO AUGMENTS.

(1.) *Syllabic.*

1. The Attics prefix the temporal instead of the syllabic augment to βούλομαι, δύναμαι, and μέλλω; as, ἡβουλόμην, ἡδυνάμην, ἡμελλον. Here a form ἐβούλομαι, ἐδύναμαι, ἐμέλλω, is assumed, like θέλω and ἐθέλω.

2. The initial augment in the pluperfect is sometimes omitted by the Attics; as, πεπόνθειν for ἐπεπόνθειν; γεγενήμην for ἐγεγενήμην.

3. In verbs beginning with λ and μ, the Ionians, Attics, and others, are accustomed to put ει for λε or με; as, λαμβάνω, perfect εἶληφα, for λέληφα; λαγχάνω, perfect εἶληχα.

4. In Homer and Hesiod, the second aorists often receive a reduplication; as, κέκαμον for ἔκαμον, from κάμνω; πέπιθον for ἐπιθον, from πείθω; &c.

5. The augment of the historical tenses is very often omitted in poetry by writers not Attic; as, βάλε for ἔβαλε; βῆ for ἔβη; γέγοντο for ἐγένοντο; &c.

(2.) *Temporal.*

1. Many verbs beginning with a diphthong neglect the augment. Those in ου never take it; as, οὐτάζω, οὐτάζον. Those in ει also have no augment; as, εἶκω, εἶκον, εἶξα, with the single exception of εἰκάζω, which is now and then augmented by the Attics; as, εἰκάζω, εἶκασα, εἶκασμαι, Attic ἤκασα, ἤκασμαι. Verbs in ευ have the augment ην with the Attics, though the usage is variable. Thus we have ηνύχόμην and εὐνόμην; εὐρέθην, and, very rarely, ηνῑρέθην.

2. The verbs ὠθέω, ὠνέομαι, and οὐρέω, not being susceptible of the temporal augment, take ε before their initial vowel or diphthong. In other words, they retain the early augment; as, ὠθέω, ἐώθουν; ὠνέομαι, ἐωνούμην; οὐρέω, ἐούρουν.

3. As the syllabic augment in βούλομαι, δύναμαι, and μέλλω, is increased by the temporal, in the same manner the temporal augment in the verb ὁράω is increased by the syllabic; as, ὁράω, imperfect ἐώρων.

ATTIC REDUPLICATION.

1. Verbs beginning with a vowel, not being able to take a reduplication like that in verbs with the syllabic augment, have in the perfect, occasionally, what is called the Attic reduplication.

2. The Attic reduplication is when the first two letters of the root are repeated before the temporal augment, the initial vowel remaining unchanged. Thus:

ἀγείρω	ἤγερκα	Att. Red.	ἀγήγερκα.
ἐμέω	ἤμεκα	.....	ἐμήμεκα.
ὄλλυμι	ῶλεκα	.....	ὀλώλεκα.
ἔρχομαι	ἤλυθα	.....	ἐλήλυθα.
ὄζω	ῶδα	.....	ὀδῶδα.

3. The pluperfect sometimes prefixes to this reduplication a new temporal augment; most commonly in ἀκήκοα, ἠκηκόειν.

4. A similar reduplication is formed in some verbs in the second aorist, only that here the temporal augment comes first; as, ἤραρον, ὥρορον, ἤγαγον.

AUGMENT OF COMPOUND VERBS.

1. When the verb is compounded with a preposition, the augment comes between the preposition and the verb; as, προσφέρω, προσέφερον.

2. Verbs compounded with other words have the augment usually at the beginning; as, μελοποιέω, ἐμελοποιοῦν; πλημμελέω, πεπλημμέληκα.

3. Verbs compounded with εὖ and δὺς take the temporal augment in the middle when these verbs commence with a vowel that cannot be changed; as, εὐεργετέω, εὐηργέτουν; δυσареστέω, δυσηρέστουν.

4. But when these particles are joined to verbs commencing with an immutable vowel or a consonant, they

take the augment at the beginning; as, *δυσωπέω, ἔδυσώπουν; δυστυχέω, ἔδυστύχησα; εὐδοκίμew, ἠὐδοκίμουν*. In compounds with *ευ*, however, the augment in such cases is commonly omitted; as, *εὐωχέομαι, εὐωχούμην, &c.*

REMARKS ON THE AUGMENT OF COMPOUND VERBS.

1. The prepositions, excepting *περί*, lose their final vowel before the syllabic augment; as, *ἀπέδωκε, ἀμφέβαλλεν*; but *περιέθηκα*, not *περέθηκα*. In the case of *πρὸ*, however, the *ο* is usually contracted with *ε*; as, *προῦβη, προῦθηκα, &c.*

2. The prepositions *σύν* and *έν*, whose final consonant is changed by the laws of euphony into *γ, λ, μ, ρ, σ*, resume *ν* before the syllabic augment; as, *ἐγγίγνομαι, ἐνεγιγνόμεν; συλλέγω, συνέλεγον; ἐμμένω, ἐέμενον, &c.*

3. Strictly speaking, all those verbs have the augment at the beginning which are not so much themselves compounded with another verb as derived from a compound word. Thus, *δεινοπαθέω, ἔδεινoπάθουν*, from *δεινοπαθής*; *οἰκοδομέω, ὠκοδόμουν*, from *οἰκοδόμος, &c.*

4. Hence some verbs, apparently compounded with prepositions, take the augment at the beginning; as, *ἐναντιοῦμαι, ἤναντιούμην*, from *ἐναντίος*. So, also, *ἀντιβόλω, ἤντιβόλουν*.

5. Exceptions, however, to the rules just mentioned are of no unfrequent occurrence, especially among the Attics, with whom we find the following forms: *ἐξεκλησίασαν, ἐνεκωμίαζον, προεφήτευσα, ἐπιτετήδευκα, &c.*; although in all these verbs no simple form exists, but they are derived at once from *ἐκκλησία, ἐγκώμιον, προφήτης, ἐπιτηδής*.

6. Some compound verbs take a double augment; namely, one before and one after the preposition; as, *ἀνορθόω, ἠνώρθουν, ἐπηνώρθωται; ἐνοχλέω, ἠνώχλουν; ἀνέχω, ἠνειχόμεν; παροινέω, ἐπαρώνησεν, &c.* Still more irregular are the following: *δεδιήτηκα, ἐξεδεδιήτητο*, from *δαιτάω*; *δεδίωκκα, ἐδίωκσα*, from *διοικέω*; and, in later writers, *ἠνήλωσα*, from *ἀναλίσκω*, and *δεδιηκόνηκα*, from *διακονέω*.

II. FORMATION OF THE ACTIVE TENSES.

The Imperfect

is formed from the present, by changing the termination ω into $\sigma\nu$, and prefixing the augment; as, $\tauύπτω$, $ἔτυπτον$; $λέγω$, $ἔλεγον$; $ἄγω$, $ἤγον$.

The First Future

is formed from the present, by changing the last syllable in the

First conjugation into $\psi\omega$; as, $\tauύπτω$, $\tauύψω$;

Second conjugation .. $ξω$; as, $λέγω$, $λέξω$;

Third conjugation .. $σω$; as, $τίω$, $τίσω$;

and, in the fourth conjugation, by circumflexing the last syllable, and shortening the penult; as, $\psiάλλω$, $\psiᾶλῶ$.

Verbs in $άω$ and $έω$ generally change α and ϵ into η , and verbs in $όω$ change σ into ω ; as, $\tauιμάω$, $\tauιμήσω$; $\phiιλέω$, $\phiιλήσω$; $\deltaηλόω$, $\deltaηλώσω$.

Four verbs, commencing with a smooth syllable, change that smooth into an aspirate in the future; as,

$ἔχω$	$ἔξω$.	|	$\tauρέχω$	$\thetaρέξω$.
$\tauρέφω$	$\thetaρέψω$.	|	$\τύφω$	$\θύψω$.'

The First Aorist

is formed from the first future, by prefixing the augment, and changing ω into α ; as, $\tauύψω$, $ἔτυψα$.

(1) These apparent anomalies admit of a very easy explanation. The old form of $ἔχω$ was $ἔχω$, which was changed to $ἔχω$, because two successive syllables cannot well have each an aspiration. But in the future, the aspirate re-appears, in consequence of the χ being removed, in order to make way for the termination of the future, $ξω$. In like manner, the old presents of $\tauρέφω$, $\tauρέχω$, and $τύφω$ were respectively $\thetaρέφω$, $\thetaρέχω$, and $\θύφω$, changed to $\tauρέφω$, &c., in order that two successive syllables might not each begin with an aspirate; while in the future the first aspirate re-appears, the latter having been changed.

In verbs of the fourth conjugation, namely, those ending in $\lambda\omega$, $\mu\omega$, $\nu\omega$, $\rho\omega$, the short vowel of the penult is again made long, by changing

a	into	η ;	as,	$\psi\acute{\alpha}\lambda\lambda\omega$,	$\psi\acute{\alpha}\lambda\hat{\omega}$,	$\epsilon\psi\eta\lambda a$.
$a\iota$	..	η ;	as,	$\phi\acute{\alpha}\iota\nu\omega$,	$\phi\acute{\alpha}\nu\hat{\omega}$,	$\epsilon\phi\eta\nu a$.
ϵ	..	$\epsilon\iota$;	as,	$\sigma\acute{\tau}\epsilon\lambda\lambda\omega$,	$\sigma\tau\epsilon\lambda\hat{\omega}$,	$\epsilon\sigma\tau\epsilon\iota\lambda a$.
ι	..	$\bar{\iota}$;	as,	$\kappa\rho\acute{\iota}\nu\omega$,	$\kappa\rho\bar{\iota}\nu\hat{\omega}$,	$\epsilon\kappa\rho\bar{\iota}\nu a$.
υ	..	$\bar{\upsilon}$;	as,	$\acute{\alpha}\mu\acute{\iota}\nu\omega$,	$\acute{\alpha}\mu\bar{\upsilon}\nu\hat{\omega}$,	$\eta\mu\bar{\upsilon}\nu a$.

But verbs in $-\rho\alpha\iota\nu\omega$ and $-\iota\alpha\iota\nu\omega$ have only a long a in the penult of the first aorist, without changing it into η ; as, $\tau\epsilon\rho\acute{\alpha}\iota\nu\omega$, $\tau\epsilon\rho\acute{\alpha}\nu\hat{\omega}$, $\epsilon\pi\acute{\epsilon}\rho\acute{\alpha}\nu a$; $\pi\iota\acute{\alpha}\iota\nu\omega$, $\pi\iota\acute{\alpha}\nu\hat{\omega}$, $\epsilon\pi\iota\acute{\alpha}\nu a$.

Later writers form also many others with long a , where, according to the general rule, the η should be employed; as, $\epsilon\sigma\eta\mu\acute{\alpha}\nu a$, from $\sigma\eta\mu\acute{\alpha}\iota\nu\omega$; $\epsilon\kappa\omicron\iota\lambda\acute{\alpha}\nu a$, from $\kappa\omicron\iota\lambda\acute{\alpha}\iota\nu\omega$.

Some verbs, which have σ in the future, lose it in the first aorist; as, $\chi\acute{\epsilon}\omega$, $\chi\epsilon\acute{\upsilon}\sigma\omega$, $\epsilon\chi\epsilon\nu a$; $\sigma\epsilon\acute{\upsilon}\omega$, $\sigma\epsilon\acute{\upsilon}\sigma\omega$, $\epsilon\sigma\epsilon\nu a$; $\kappa\acute{\alpha}\iota\omega$, $\kappa\acute{\alpha}\upsilon\sigma\omega$, $\epsilon\kappa\eta a$.

The Perfect

is formed from the first future, by prefixing the continued augment, and changing, in the

First conjugation,	$\psi\omega$	into	ϕa ;	as,	$\tau\acute{\iota}\psi\omega$,	$\tau\acute{\epsilon}\tau\upsilon\phi a$.
Second conjugation,	$\xi\omega$	..	χa ;	as,	$\lambda\acute{\epsilon}\xi\omega$,	$\lambda\acute{\epsilon}\lambda\epsilon\chi a$.
Third conjugation,	$\sigma\omega$	..	κa ;	as,	$\tau\acute{\iota}\sigma\omega$,	$\tau\acute{\epsilon}\tau\iota\kappa a$.
Fourth conjugation,	$\hat{\omega}$	..	κa ;	as,	$\psi a\lambda\hat{\omega}$,	$\epsilon\psi a\lambda\kappa a$.

Dissyllables in $-\lambda\omega$ and $-\rho\omega$ change the ϵ of the first future into a ; as, $\sigma\acute{\tau}\epsilon\lambda\lambda\omega$, $\sigma\tau\epsilon\lambda\hat{\omega}$, $\epsilon\sigma\tau\alpha\lambda\kappa a$; $\sigma\pi\epsilon\acute{\iota}\rho\omega$, $\sigma\pi\epsilon\rho\hat{\omega}$, $\epsilon\sigma\pi\alpha\rho\kappa a$. But polysyllables, on the contrary, retain the ϵ ; as, $\acute{\alpha}\gamma\gamma\acute{\epsilon}\lambda\lambda\omega$, $\acute{\alpha}\gamma\gamma\epsilon\lambda\hat{\omega}$, $\eta\gamma\gamma\epsilon\lambda\kappa a$.

Verbs in $-\acute{\iota}\nu\omega$, $-\acute{\upsilon}\nu\omega$, and $-\acute{\epsilon}\acute{\iota}\nu\omega$ reject ν before κ , and retain the short vowel of the future; as, $\kappa\rho\acute{\iota}\nu\omega$, $\kappa\rho\bar{\iota}\nu\hat{\omega}$, $\kappa\acute{\epsilon}\kappa\rho\bar{\iota}\kappa a$; $\pi\lambda\acute{\upsilon}\nu\omega$, $\pi\lambda\bar{\upsilon}\nu\hat{\omega}$, $\pi\acute{\epsilon}\pi\lambda\bar{\upsilon}\kappa a$; but those in $\acute{\epsilon}\acute{\iota}\nu\omega$ change the ϵ of the future into $\acute{\alpha}$; as, $\tau\acute{\epsilon}\acute{\iota}\nu\omega$, $\tau\epsilon\nu\hat{\omega}$, $\tau\acute{\epsilon}\tau\acute{\alpha}\kappa a$.

Verbs in -αινω change ν before κ into γ; as, φαίνω, φανῶ, πέφαγκα; μαινώ, μανῶ, μεμίαγκα.

In some verbs the ε is changed into ο; as, τρέφω, θρέψω, τέτροφα; κλέπτω, κλέψω, κέκλοφα; λέγω, λέξω, λέλοχα; &c.;—and even before the consonants; as, πέμπω, πέμψω, πέπομφα.

The Pluperfect

is formed from the perfect, by prefixing ε to the continued augment, if there be a reduplication; and changing the termination α into ειν; as, τέτυφα, ἐτετύφειν.

The Second Aorist

is formed from the present, by prefixing the augment, shortening the penult, and changing ω into ον; as, τύπτω, ἔτυπον; λείπω, ἔλιπον; κάμνω, ἔκᾱμον.

The penult of the present is shortened for this purpose, by the following changes:

Vowels:

αι	into	ᾶ;	as,	πταίρω,	ἔπᾶρον.
η	..	ᾶ;	as,	λήθω,	ἔλᾶθον.
ε	..	ᾶ;	as,	τρέπω,	ἔτρᾶπον.
ευ	..	ῦ;	as,	φεύγω,	ἔφῦγον.
ει	..	{ ῖ;	as,	λείπω,	ἔλιπον.
{ ε or α, in verbs ending in λω, μω, νω, οω.					

Consonants:

λλ	into	λ;	as,	βάλλω,	ἔβᾶλον.
πτ	..	{ π;	as,	τύπτω,	ἔτυπον.
		{ β;	as,	κρύπτω,	ἔκρυβον.
		{ φ;	as,	ράπτω,	ἔρραφον.
σσ, ττ	..	γ;	as,	τάσσω,	ἔταγον.
ζ	..	{ δ;	as,	φράζω,	ἔφραδον.
		{ γ;	as,	κράζω,	ἔκραγον.
χ	..	γ;	as,	σμίχω,	ἔσμυγον.

Verbs in -ζω and -σσω of the second conjugation form the second aorist in γον; as, κράζω, ἔκραγον; πράσσω, ἔπραγον; but those of the third conjugation form it in δον; as, φράζω, ἔφραδον.

The verb πλήσσω makes ἔπληγον in the second aorist; but the α appears in the compounds that signify "to frighten;" as, κατέπλαγον, ἐξέπλαγον.

The Second Future

is formed from the second aorist, by dropping the augment, and changing ον into ῶ circumflexed; as, ἔτυπον, τυπῶ.

The Attic Future

is formed by throwing out σ in -ᾶσω, -έσω, -ῖσω, -όσω, of the future, and then contracting the vowels thus brought into contact; as, ἐξελῶ for ἐξελάσω; διασκεδῶ for διακεδάσω; ὀλῶ for ὀλέσω; κομιῶ for κομίσω; ὁμοῦμαι for ὁμόσομαι; μαχεῖσθαι for μαχέσεσθαι; &c.

REMARKS ON THE FORMATION OF THE ACTIVE TENSES

(1.) *Future.*

1. The old future of all verbs ended originally in -έσω; and we still find ὀλέσω from ὀλω, and ἀρέσω from ἄρω.

2. This primitive form in -έσω was changed by the Æolians into -σω, by dropping the ε; as, ἄρω, ἄρσω; ὄρω, ὄρσω; κύρω, κύρσω. The Ionians, on the other hand, changed the old form into έω, by rejecting σ; as, ὀλέω, ἀρέω, κυρέω, &c.; while the Attics contracted this form into ῶ; as, μένω, μενῶ; στέλλω, στελῶ; &c.

3. Thus, from the original form of the future in έσω, which remained only in some verbs, two new forms arose; one in σω; and the other in έω, contracted ῶ.

4. The future in ῶ was chiefly used in verbs whose characteristic was λ, μ, ν, ρ; that is, which ended in λω, μω, νω, ρω: the future in σω was, with a few exceptions, employed in the rest.

5. This future in $\sigma\omega$ is generally denominated the first future; and the future in $\hat{\omega}$ is also a first future in verbs which end in $\lambda\omega$, $\mu\omega$, $\nu\omega$, and $\rho\omega$; but in other verbs it is called the second future.

6. In strictness, therefore, the second future is only a dialectic variation from the first; and does not exist at all in verbs ending in $\lambda\omega$, $\mu\omega$, $\nu\omega$, and $\rho\omega$.

7. In changing the termination $-\acute{\epsilon}\sigma\omega$ into $\sigma\omega$, the consonants immediately preceding it are also changed according to the ordinary rules of euphony. Thus:

(A.) The consonants δ , θ , τ , ζ are omitted before σ , and the remaining consonants, π , β , ϕ , κ , γ , χ , are united with the σ that follows into the double consonants ψ and ξ ; as, $\kappa\rho\acute{\upsilon}\pi\tau\omega$, $\kappa\rho\upsilon\pi\tau\acute{\epsilon}\sigma\omega$, $\kappa\rho\acute{\upsilon}\psi\omega$; $\acute{\alpha}\gamma\omega$, $\acute{\alpha}\gamma\acute{\epsilon}\sigma\omega$, $\acute{\alpha}\xi\omega$; $\pi\acute{\lambda}\acute{\epsilon}\kappa\omega$, $\pi\lambda\acute{\epsilon}\kappa\acute{\epsilon}\sigma\omega$, $\pi\acute{\lambda}\acute{\epsilon}\xi\omega$.

(B.) Double γ makes $\gamma\xi$; as, $\lambda\acute{\iota}\gamma\gamma\omega$, $\lambda\iota\gamma\gamma\acute{\epsilon}\sigma\omega$, $\lambda\acute{\iota}\gamma\xi\omega$.

(C.) If ν precede δ , θ , τ , ζ , it is thrown out; but in order that the syllable may remain long, an ι is inserted after ϵ ; as, $\sigma\pi\acute{\epsilon}\nu\delta\omega$, $\sigma\pi\acute{\epsilon}\iota\sigma\omega$.

(D.) In this latter case, however, particularly when the verb ends in $\zeta\omega$, $\sigma\sigma\omega$, or $\tau\tau\omega$, usage must be attended to, since many verbs of this kind are formed in a different manner in the future. Thus, ζ becomes ξ in some; as, $\kappa\rho\acute{\alpha}\zeta\omega$, $\kappa\rho\acute{\alpha}\xi\omega$, where the original form of the present was in $\gamma\omega$; as, $\kappa\rho\acute{\alpha}\gamma\omega$, $\kappa\rho\alpha\gamma\acute{\epsilon}\sigma\omega$, $\kappa\rho\acute{\alpha}\xi\omega$: in others it becomes $\gamma\xi\omega$; as, $\pi\acute{\lambda}\acute{\alpha}\zeta\omega$, $\pi\acute{\lambda}\acute{\alpha}\gamma\xi\omega$, where the original form of the present was in $\gamma\gamma\omega$; as, $\pi\acute{\lambda}\acute{\alpha}\gamma\gamma\omega$, $\pi\lambda\alpha\gamma\gamma\acute{\epsilon}\sigma\omega$, $\pi\acute{\lambda}\acute{\alpha}\gamma\xi\omega$.

(E.) Verbs in $\sigma\sigma\omega$ and $\tau\tau\omega$ are most of them derived from forms in $\kappa\omega$ and $\chi\omega$, and hence have the future in $\xi\omega$. Thus, $\phi\rho\acute{\iota}\sigma\sigma\omega$, $\phi\rho\acute{\iota}\xi\omega$; old form, $\phi\rho\acute{\iota}\kappa\omega$, $\phi\rho\iota\kappa\acute{\epsilon}\sigma\omega$, $\phi\rho\acute{\iota}\xi\omega$. And again, $\tau\alpha\rho\acute{\alpha}\sigma\sigma\omega$, $\tau\alpha\rho\acute{\alpha}\xi\omega$; old form, $\tau\alpha\rho\acute{\alpha}\chi\omega$, $\tau\alpha\rho\alpha\chi\acute{\epsilon}\sigma\omega$, $\tau\alpha\rho\acute{\alpha}\xi\omega$. Other verbs in $\sigma\sigma\omega$ and $\tau\tau\omega$ are considered merely as lengthened forms of verbs pure, or verbs in ω with a vowel or diphthong preceding; and hence they make the future in $\sigma\omega$; as, $\acute{\alpha}\rho\mu\acute{o}\zeta\omega$, $\acute{\alpha}\rho\mu\acute{o}\sigma\omega$.

8. Verbs pure, whose final syllable is preceded by a diphthong, undergo no change in the future, except the assumption of σ ; as, $\acute{\alpha}\kappa\acute{o}\upsilon\omega$, $\acute{\alpha}\kappa\acute{o}\upsilon\sigma\omega$; $\pi\acute{\alpha}\upsilon\omega$, $\pi\acute{\alpha}\upsilon\sigma\omega$. In

other verbs pure, where a vowel precedes the termination, the short vowel of the present becomes long before the σ ; as, $\delta α κ ρ \ddot{\upsilon} \omega$, $\delta α κ ρ \ddot{\upsilon} \sigma \omega$; $\tau \ddot{\iota} \omega$, $\tau \ddot{\iota} \sigma \omega$. Hence verbs in $\acute{\epsilon} \omega$, $\acute{\alpha} \omega$, and $\acute{\omicron} \omega$ have the long vowel in the penult of the future; as, $\phi ι λ \acute{\epsilon} \omega$, $\phi ι λ \acute{\eta} \sigma \omega$; $\tau ι μ \acute{\alpha} \omega$, $\tau ι μ \acute{\eta} \sigma \omega$; $\chi ρ υ σ \acute{\omicron} \omega$, $\chi ρ υ σ \acute{\omicron} \sigma \omega$. The following exceptions, however, must be noted:

- (A.) The termination $\acute{\epsilon} \omega$ makes $\acute{\epsilon} \sigma \omega$ in $\tau ε λ \acute{\epsilon} \omega$, $\acute{\alpha} ρ κ \acute{\epsilon} \omega$, $\nu ε ι κ \acute{\epsilon} \omega$, and some others; as, $\tau ε λ \acute{\epsilon} \sigma \omega$, $\acute{\alpha} ρ κ \acute{\epsilon} \sigma \omega$, $\nu ε ι κ \acute{\epsilon} \sigma \omega$. These futures are very probably from old presents in ω .
- (B.) Some verbs in $\acute{\epsilon} \omega$ have $\acute{\epsilon} \sigma \omega$ and $\acute{\eta} \sigma \omega$; as, $\kappa α λ \acute{\epsilon} \omega$, $\kappa α λ \acute{\eta} \sigma \omega$, Attic $\kappa α λ \acute{\epsilon} \sigma \omega$; $\alpha \acute{\iota} ν \acute{\epsilon} \omega$, $\alpha \acute{\iota} ν \acute{\eta} \sigma \omega$, Attic $\alpha \acute{\iota} ν \acute{\epsilon} \sigma \omega$. Here two forms of the present appear to have been originally in use; one in ω , making $\acute{\epsilon} \sigma \omega$ in the future; and another in $\acute{\epsilon} \omega$, making $\acute{\eta} \sigma \omega$.
- (C.) Verbs in $\acute{\alpha} \omega$, whose final syllable is preceded by ϵ or ι , or by the consonants λ and ρ , have the future in $\acute{\alpha} \sigma \omega$. And this future is short, if a vowel or the letter ρ precede $\acute{\alpha} \omega$ in the present, but otherwise it is long. Thus, $\acute{\epsilon} \acute{\alpha} \omega$, $\acute{\epsilon} \acute{\alpha} \sigma \omega$; $\delta ρ \acute{\alpha} \omega$, $\delta ρ α \sigma \omega$; but $\gamma ε λ \acute{\alpha} \omega$, $\gamma ε λ \acute{\alpha} \sigma \omega$.
- (D.) But the following verbs in $\acute{\alpha} \omega$ make $\acute{\eta} \sigma \omega$ in the future; namely, $\sigma υ λ \acute{\alpha} \omega$ and $\chi ρ \acute{\alpha} \omega$. Verbs which have o before the final $\acute{\alpha} \omega$ have also generally $\acute{\eta} \sigma \omega$; as, $\beta ο \acute{\alpha} \omega$, $\beta ο \acute{\eta} \sigma \omega$.
- (E.) The termination $\acute{\omicron} \omega$ makes $\acute{\omicron} \sigma \omega$ in verbs which are not derivative; as, $\acute{\omicron} μ \acute{\omicron} \omega$, $\acute{\omicron} μ \acute{\omicron} \sigma \omega$; $\acute{\alpha} ρ \acute{\omicron} \omega$, $\acute{\alpha} ρ \acute{\omicron} \sigma \omega$; &c.

9. The verbs $\kappa α \acute{\iota} \omega$ and $\kappa λ α \acute{\iota} \omega$, in Attic $\kappa \acute{\alpha} \omega$ and $\kappa λ \acute{\alpha} \omega$, make the future in $- \acute{\alpha} \upsilon \sigma \omega$; as, $\kappa \acute{\alpha} \upsilon \sigma \omega$, $\kappa λ \acute{\alpha} \upsilon \sigma \omega$.

10. Verbs in $\lambda \omega$, $\mu \omega$, $\nu \omega$, $\rho \omega$, shorten the penult when forming the future; as, $\acute{\alpha} μ \acute{\upsilon} ν \omega$, $\acute{\alpha} μ \ddot{\upsilon} ν \acute{\omega}$; $\kappa ρ \acute{\iota} ν \omega$, $\kappa ρ \acute{\iota} ν \acute{\omega}$. This arises from the circumstance of the tone in the future resting on the last syllable.

11. Many barytone verbs are frequently formed, by the Attics and Ionians, like contracted verbs, by changing ω into $\acute{\eta} \sigma \omega$; as, $\beta \acute{\alpha} λ λ \omega$, $\beta α λ λ \acute{\eta} \sigma \omega$; $\beta \acute{\omicron} σ κ \omega$, $\beta ο σ κ \acute{\eta} \sigma \omega$; $\tau \acute{\iota} π τ \omega$, $\tau υ π τ \acute{\eta} \sigma \omega$.

(2.) *Perfect.*

1. Verbs in *μω* and *νω* presuppose a future in *ήσω*; as, *νέμω*, *νενέμηκα*; *μένω*, *μεμένηκα*. In these perfects the futures *νεμήσω*, *μενήσω* are presupposed; which, however, were hardly in use any more than the forms of the present *νεμέω*, *μενέω*, &c.

2. Generally, *η* and *ε* in the future and perfect are frequently interchanged. Thus *δέω* has *δήσω* in the future, and *δέδεκα* in the perfect. On the other hand, *καλέω* has commonly in the future *καλέσω*, but in the perfect *κέκληκα* by syncope for *κεκάληκα*.

3. Some verbs take *ω* before *κ*, instead of *η*; as, *μέμβλωκα* for *μεμόληκα*, where *β* is put between *μ* and *λ*, as in *μεσημβρία*. So *οίχωκα*, from *οίχομαι*, instead of *οίχηκα*; and *πέπτωκα*, from *πέτω* or *πίπτω*, instead of *πέπηκα*.

(3.) *Second Aorist.*

1. As a short penult is required in the second aorist, it frequently happens, that when two consonants come together which lengthen the vowel, they are transposed; as, *δέρκω*, *ἔδρακον*; *πέρθω*, *ἔπραθον*; where the original forms were *ἔδαρκον* and *ἔπαρθον*.

2. Verbs pure have no second aorist, and the forms which do occur come from barytone verbs. Thus, *ἔστερον* comes from *στέρω*, not *στερέω*; *ἔδουπον* from *δούπω*, not *δουπέω*.

3. If the second aorist would only have been distinguished from the imperfect by a short penult, or if it would have differed in no respect, as to form and quantity, from that tense, the verb has no second aorist active. It may have, however, a second aorist passive. Thus, *γράφω* has no second aorist active, but it has *ἐγράφην* in the passive.

III. FORMATION OF THE PASSIVE TENSES.

The Present

is formed from the present active, by changing ω into $\sigma\mu\alpha\iota$;
as, $\tau\acute{\upsilon}\pi\tau\omega$, $\tau\acute{\upsilon}\pi\tau\omicron\mu\alpha\iota$.

The Imperfect

is formed from the imperfect active, by changing $\omicron\nu$ into $\acute{\omicron}\mu\eta\nu$; as, $\acute{\epsilon}\tau\upsilon\pi\tau\omicron\nu$, $\acute{\epsilon}\tau\upsilon\pi\tau\acute{\omicron}\mu\eta\nu$.

The Perfect

is formed from the perfect active, by changing, in the

First conjugation,	{	$\phi\alpha$ pure	into $\mu\alpha\iota$; as, $\tau\acute{\epsilon}\tau\upsilon\phi\alpha$, $\tau\acute{\epsilon}\tau\upsilon\mu\mu\alpha\iota$.
		$\phi\alpha$ impure	.. $\mu\alpha\iota$; as, $\tau\acute{\epsilon}\tau\epsilon\rho\phi\alpha$, $\tau\acute{\epsilon}\tau\epsilon\rho\mu\alpha\iota$.
Second conjugation,		$\chi\alpha$	.. $\gamma\mu\alpha\iota$; as, $\lambda\acute{\epsilon}\lambda\epsilon\chi\alpha$, $\lambda\acute{\epsilon}\lambda\epsilon\gamma\mu\alpha\iota$.
Third conjugation,		$\kappa\alpha$	.. $\sigma\mu\alpha\iota$; as, $\pi\acute{\epsilon}\phi\rho\alpha\kappa\alpha$, $\pi\acute{\epsilon}\phi\rho\alpha\sigma\mu\alpha\iota$.
Fourth conjugation,		$\kappa\alpha$	.. $\mu\alpha\iota$; as, $\acute{\epsilon}\psi\alpha\lambda\kappa\alpha$, $\acute{\epsilon}\psi\alpha\lambda\mu\alpha\iota$.

In verbs of the third conjugation, however, $\kappa\alpha$ is changed into $\mu\alpha\iota$ when a long vowel or $\rho\alpha$ precedes the final syllable ; as, $\sigma\pi\epsilon\iota\rho\acute{\alpha}\omega$, $\sigma\pi\epsilon\iota\rho\acute{\alpha}\sigma\omega$, $\acute{\epsilon}\sigma\pi\epsilon\iota\rho\alpha\kappa\alpha$, $\acute{\epsilon}\sigma\pi\epsilon\iota\rho\bar{\alpha}\mu\alpha\iota$; $\delta\rho\acute{\alpha}\omega$, $\delta\rho\acute{\alpha}\sigma\omega$, $\delta\acute{\epsilon}\delta\rho\alpha\kappa\alpha$, $\delta\acute{\epsilon}\delta\rho\bar{\alpha}\mu\alpha\iota$; $\phi\iota\lambda\acute{\epsilon}\omega$, $\phi\iota\lambda\acute{\eta}\sigma\omega$, $\pi\epsilon\phi\acute{\iota}\lambda\eta\kappa\alpha$, $\pi\epsilon\phi\acute{\iota}\lambda\eta\mu\alpha\iota$, &c.

But there are exceptions to this rule, in the case of some verbs which have a diphthong before the final ω of the active ; since diphthongs have arisen from the short vowel made long ; as, $\acute{\alpha}\kappa\omicron\upsilon\omega$, $\acute{\eta}\kappa\omicron\nu\sigma\mu\alpha\iota$; $\pi\tau\acute{\alpha}\iota\omega$, $\acute{\epsilon}\pi\tau\alpha\iota\sigma\mu\alpha\iota$; $\theta\rho\acute{\alpha}\upsilon\omega$, $\tau\acute{\epsilon}\theta\rho\alpha\nu\sigma\mu\alpha\iota$; &c.

Verbs in $\alpha\acute{\iota}\nu\omega$, which make $-\gamma\kappa\alpha$ in the perfect active, make, after rejecting γ , the termination of the perfect passive in $\sigma\mu\alpha\iota$; as, $\phi\alpha\acute{\iota}\nu\omega$, $\pi\acute{\epsilon}\phi\alpha\gamma\kappa\alpha$, $\pi\acute{\epsilon}\phi\alpha\sigma\mu\alpha\iota$.

In some verbs the quantity is changed ; as, $\pi\acute{\epsilon}\tau\omega\kappa\alpha$, $\pi\acute{\epsilon}\tau\omicron\mu\alpha\iota$, from $\pi\acute{\iota}\nu\omega$; and $\delta\acute{\epsilon}\delta\omega\kappa\alpha$, $\delta\acute{\epsilon}\delta\omicron\mu\alpha\iota$, from $\delta\acute{\iota}\delta\omega\mu\iota$.

The vowel \omicron in the perfect active, which was derived from ϵ of the present, is again changed to ϵ in the perfect passive ; as, $\kappa\acute{\lambda}\epsilon\pi\tau\omega$, $\kappa\acute{\epsilon}\kappa\lambda\omicron\phi\alpha$, $\kappa\acute{\epsilon}\kappa\lambda\epsilon\mu\mu\alpha\iota$; $\pi\acute{\epsilon}\mu\pi\omega$, $\pi\acute{\epsilon}\tau\omicron\mu\phi\alpha$, $\pi\acute{\epsilon}\tau\epsilon\mu\mu\alpha\iota$.

But if ρ with another consonant precede the σ , it is changed in the perfect passive into α ; as, στρέφω, ἔστροφα, ἔστραμμαι; τρέπω, τέτροφα, τέτραμμαι.

The third person plural of the perfect is formed from the third person singular, by inserting ν before $\tauαι$; as, πεφίλνται, from πεφίληται. But if the first person of the perfect passive end in $\muαι$ impure, that is, with a consonant preceding it, the third person plural is formed by a periphrasis of the verb εἰμί and the perfect participle; as, τέτυμμαι, τετυμμένοι εἰσίν.¹

This same periphrasis is employed in the optative and subjunctive moods, when the perfect ends in $\muαι$ impure; as, τετυμμένος εἶην, τετυμμένος ᾤ. But not when the perfect ends in $\muαι$ pure; as, τετιμήμην, τετιμῶμαι.

The Pluperfect

is formed from the perfect, by changing $\muαι$ into $\muην$, and prefixing ϵ to the continued augment, if there be a reduplication; as, τέτυμμαι, ἐτετύμμην.

The third person plural of the pluperfect is formed by a periphrasis of εἰμί and the perfect participle, whenever the perfect, from which it is derived, ends in $\muαι$ impure; as, τετυμμένοι ἦσαν.

The First Aorist

is formed from the third person singular of the perfect, by dropping the reduplication, changing $\tauαι$ into $\thetaην$, and the preceding smooth into an aspirated mute; as, τέτυπται, ἐτύφθην.

Four verbs take σ before the termination $\thetaην$, although it is not found in the third person of the perfect; as, μέμνηται, ἐμνήσθην; κέχρηται, ἐχρήσθην; ἔρρωται, ἐρρώσθην;

(1) This is done from a principle of euphony, since τέτυπνται would be too harsh for the ear. The same remark applies to the pluperfect, and to the optative and subjunctive moods.

πέπληται, ἐπλήσθην. On the contrary, σέσωσται makes ἐσώθην.

Some which have η in the perfect passive receive an ε in the first aorist; as, εὔρηται, εὔρέθην; ἐπήνηται, ἐπηνέθην; ἀφήρηται, ἀφηρέθην. From εἶρηται, the aorist is ἐρρήθην and ἐρρέθην.

Verbs which change ε of the future into ο of the perfect active, and into α in the perfect passive, take ε again in the first aorist; as, ἔστραπται, ἐστρέφθην; τέτραπται, ἐτρέφθην; τέθραπται, ἐθρέφθην.

The First Future

is formed from the first aorist, by dropping the augment, and changing θην into θήσομαι; as, ἐτύφθην, τυφθήσομαι.

The Second Aorist

is formed from the second aorist active, by changing ον into ην; as, ἔτυπον, ἐτύπην.

No second aorist passive occurs in δην, θην, την; or from verbs in ω pure, except ἐκάην, ἐδάην, ἐρρύην, ἐφύην.

The Second Future

is formed from the second aorist, by dropping the augment, and changing ην into ήσομαι; as, ἐτύπην, τυπήσομαι.

The Third Future,

or *Paulo-post-futurum*, is formed from the second person singular of the perfect, by changing αι into ομαι; as, τέτυψαι, τετύψομαι.

IV. FORMATION OF THE MIDDLE TENSES.

The Present and Imperfect

are the same in form as those of the passive voice, and are similarly formed.

The Perfect

is formed from the second aorist active, by prefixing the reduplication, and changing *ον* into *α*; as, ἔτυπον, τέτυπα.

If the second aorist has *α* or *ε* in the penult, the perfect middle changes this into *ο*; as, σπείρω, ἔσπαρον, ἔσπορα; ἐγείρω, ἤγερον, ἤγορα.

But if the *α* in the penult of the second aorist comes from *αι* or *η* in the present, or is long there by position, the perfect changes it into *η*; as, μαίνομαι, ἐμάνην, μέμνηνα πλῆσσω, ἐπλαγον, πέπληγα; θάλλω, ἔθαλον, τέθηλα; κλάζω, ἔκλαγον, κέκληγα.

The exceptions to this rule are the following: κράζω, ἔκραγον, κέκρᾱγα; πράσσω, ἔπραγον, πέπρᾱγα; φράζω, ἔφραδον, πέφρᾱδα; ἄδω, ἔαδα; ἄγω, “to break,” ἔαγα.

If the second aorist has *ι* in the penult from a present in *ει*, the perfect middle changes it into *οι*; as, πείθω, ἐπιθον, πέποιθα; λείπω, ἔλιπον, λέλοιπα; εἶδω, ἴδον, οἶδα.

But if *ι* be already in the present, the perfect merely lengthens it after having been short in the second aorist; as, τρίζω, ἔτρῖγον, τέτρῖγα.

In some verbs the penult of the perfect middle remains short; as, ἀκήκοα, from ἀκούω; ἐλήλυθα, from ἐλεύθω. On the other hand, we have πέφενγα, from φεύγω; κέκευθα, from κεύθω; τέτευχα, from τεύχω.

The verb ῥήσσω makes ἔρρωγα: so, also, we have ἔολπα, from ἔλπω; ἔοργα, from ἔργω; εἴωθα, from ἔθω.

Some perfects appear to be formed immediately from the present, by changing *ω* into *α*, and prefixing the reduplication; as, δούπω, δέδουνπα; δῖω, δέδια; and so, also, ἄνωγα, for ἤνωγα.

The Pluperfect

is formed from the perfect, by prefixing *ε*, and changing *α* into *ειν*; as, τέτυπα, ἐτετύπειν.

The First Aorist

is formed from the first aorist active, by adding *μην*; as, ἔτυψα, ἐτυψάμην.

The First Future

is formed from the first future active, by changing *ω* into *ομαι*; as, τύψω, τύψομαι.

In verbs of the fourth conjugation, *ῶ* is changed into *οῦμαι*; as, ψαλῶ, ψαλοῦμαι.

The Second Aorist

is formed from the second aorist active, by changing *ον* into *ομην*; as, ἔτυπτον, ἐτυπτόμην.

The Second Future

is formed from the second future active, by changing *ῶ* into *οῦμαι*; as, τυπῶ, τυπούμαι.

REMARKS ON THE PASSIVE TENSES.

(1.) *Present.*

1. The true Attic termination¹ of the second person singular is *ει*: and this form is employed also to distinguish the subjunctive from the indicative. The termination in *η* for the second person of the present indicative belongs to the common dialect.

2. The old form of the second person was in *-εσαι*, from which the Ionians made *-εαι*, and the Attics *-ει*. Thus, τύπτεσαι; Ion. τύπτεαι; Att. τύπτει; common dialect, τύπτῃ.

3. The old form in *σαι* for the second person continued in use, I. In some contracted verbs; as, ὀδυνάομαι, ὀδυνάεσαι; καυχάομαι, καυχάεσαι. II. In verbs in *μι*; as, ἵσταμαι,

(1) The old rule used to be, that only three verbs retained this *ει* in the second person; namely, βούλομαι, ὅπτομαι, and οἶμαι, making respectively βούλει, ὅψει, and οἶει. But the best editions now restore *ει* to the second persons of all verbs. Compare Porson, *Præf. ad Hec.* p. iv.

ῖσθαι, &c. III. In the perfect and pluperfect passive of all verbs: the ε, however, before the σ, being dropped, and the double consonant brought in; as, τέτυψαι for τετύπεσαι; ἐτέτυψο for ἐτετύπεσο. IV. In some irregular futures; as, ἔδομαι, ἔδεσαι; φάγομαι, φάγεσαι.

(2.) *Imperfect.*

The old form of the second person singular of this tense was ἐτύπτεσο; from which the Ionians made ἐτύπτεο, and the Attics ἐτύπτου.

(3.) *First Future.*

The second person singular of this tense ended originally in εσαι; whence the Ionians formed εαι, and the Attics ει. The form η belongs to the common dialect.

V. FORCE OF THE TENSES.

General Remarks.

1. The time in which an action can take place is either present, past, or future. There are thus in Greek, as in every language, three principal tenses; the *Present* (ὁ ἐνεστώς), the *Preterite* (ὁ παρῳχημένος), and the *Future* (ὁ μέλλων).

2. Of the present, there is only one simple form in Greek; but for the preterite there are more than in any other language.

3. An action, for instance, is represented as either in itself and absolutely past, or as relatively past in respect to another time expressed or conceived. The *aurist* serves to denote the time entirely past; the *imperfect*, the *perfect*, and the *pluperfect*, the relative time.

4. The *imperfect* (ὁ παρατατικός) represents a past action as continuing during another past action, and accompanying it; the *perfect* (χρόνος παρακείμενος τῷ παρόντι) and *pluperfect* (ὁ ὑπερσυντελικός) designate an action completed, but continuing, in its immediate consequences, to another time; the perfect to the present; the pluperfect to a time past.

5. In the same way, the future is conceived under three modifications; either as simply future, without reference to another action, as in the *first* and *second futures active*

and *future middle*; or as future and complete, as in the *first* and *second futures passive*; or as future, and with reference to an action to take place in a still more remote futurity, as in the *third future passive*.

Special Remarks.

1. According to what has just been remarked, the present, as in all languages, designates an action present and still incomplete; while, of the three tenses of past time, the *aorist* marks a past action in itself, without any reference to another action at the same or a different time.

2. The *perfect*, on the contrary, expresses an action which has taken place, indeed, at a previous time, but is connected, either in itself or its consequences, or its accompanying circumstances, with the present time. Thus, ἔγραψα, "*I wrote*," signifies, indeed, the completion of the action; but it does not determine whether the consequences of it, namely, the writing which I have written, be still existing or not. On the contrary, γέγραφα, "*I have written*," besides indicating the fact of my having written, shews also the continued existence of the writing. In the same manner, γεγάμηκα, "*I am married*;" on the contrary, ἐγάμησα, "*I married*." Hence κέκτημαι signifies, "*I possess*," properly, "*I have acquired unto myself, and the acquisition is still mine*."

3. The *perfect* retains its reference to a continued action through all the moods. Thus: Ὁ μὲν ληστής οὗτος ἐς τὸν Πυριφλεγέθοντα ἐμβεβλήσθω "*Let this robber be cast into Pyriphlegethon, and remain there*." And again: Ἐξιόντες, εἶπον τὴν θύραν κεκλείσθαι "*On going out, they gave directions that the door should be shut, and kept so*."

4. The *imperfect* expresses, (1) An action continuing during another action which is past. It differs from the aorist in this, that the aorist marks an action past, but transient; the imperfect, an action past, but at that time continuing. Thus: Τοὺς πελταστὰς ἐδέξαντο (an immediate action) οἱ βάρβαροι καὶ ἐμάχοντο (continued action): ἐπεὶ δ' ἐγγὺς ἦσαν (continued) οἱ ὀπίσται ἐτράποντο (immediate), καὶ οἱ μὲν πελτασταὶ εὐθὺς εἶποντο (continued): "*The barbarians received the targeteers and fought; but when the heavy armed men were near, they turned away in flight, and the targeteers immediately pursued them*."

5. The *imperfect* also expresses, (2) An action continued by being frequently repeated; as, *Τὸν σῖτον τὸν ἐν τῇ χώρᾳ διεφθείρετε, καὶ τὴν γῆν ἐτέμνετε* “*You destroyed from time to time the grain throughout the country, and you ravaged the land.*”

6. This same tense also expresses, on some occasions, an action begun or contemplated, but not completed; or, in other words, an attempt not brought to a successful conclusion: as, *ἐμισθοῦτο*, “*he wished to hire,*” (*Herod. l. 68.*): and again: *Τὰμ’ ἐθνήσκε τέκνα* “*My children were on the point of losing their lives.*”

7. The *third future passive* refers to an action which will be permanent or continued in future time; and it therefore bears the same relation to the other futures as, among the tenses of the past time, the perfect does to the aorist. It is sometimes, therefore, in consequence of this, styled the Perfect’s Future. Thus, *Ἐμοὶ δὲ λελεῖψεται ἄλγεα λυγρά* “*While mournful woes shall continue to remain unto me.*” And again, *Ὁ πολίτης ἐν καταλόγῳ οὐδεὶς μετεγγραφήσεται, ἀλλ’, ὥσπερ ἦν τὸ πρῶτον, ἐγγεγραφήσεται* “*No citizen shall become enrolled in another class, but shall remain enrolled in that in which he was at first.*”

8. Hence, of those verbs whose present marks only the beginning of an action, but the perfect the complete action, the third future is used in order to shew that the perfect action is to happen in future; as, *κτάομαι*, “*I acquire;*” *κέκτημαι*, “*I possess;*” *κεκτήσομαι*, “*I shall possess:*” whereas *κτήσομαι* means merely, “*I shall acquire for myself.*”

9. The third future is therefore often used to express the rapidity of an action, by taking, not the beginning of it, but its completion, and the state resulting from it; as, *πεπαύσεται*, “*he shall instantly cease;*” *πεπράξεται*, “*it shall be immediately done.*” It is this meaning which has obtained for it the less correct name of *Paulo-post-futurum*; namely, what will take place soon, or a little after the present.

10. Besides the simple forms of the future, there is also a periphrastic future, made up of *μέλλω* and the infinitive of the present, the aorist, or the future; and corresponding with the Latin periphrastic future of the participle in *urus* and the verb *sum*. It answers to the English, “*being about to do any thing;*” “*intending to do a thing;*” &c.

11. The aorist not only refers to instantaneous action, but is also frequently employed with the meaning, "*to be wont.*" Thus, "Ἦν τις τούτων τι παραβαίνει ζημίαν ἐπέθεσαν" "*If any person transgress any one of these, they inflict punishment upon him.*"

12. The second aorist differs from the first in form alone, not in meaning. Two modes of forming the past or historical tense got early into use in Greece¹: the one gave that which we call the first aorist; the other, that which we call the second aorist. The former, from its origin, was truly a distinct tense, having a system of terminations altogether peculiar to itself; but the latter is little else than a slight modification of the imperfect. Usage early declared itself in favour of the former; and, at the period when Greek literature began, the second form obtained only in a limited number of the more primitive verbs; while every verb of more recent and derivative formation exhibited the first exclusively. In a very few words only are both forms to be found: and even in these, the duplicates, for the most part, belong to different dialects, ages, or styles. In import, these two forms of the aorist never differed.

13. A satisfactory illustration of the principle which has just been stated, in relation to the second aorist, may be found in our own language. In English, also, there are two originally distinct modes of forming the common past tense: the first, by adding the syllable *ed*; as in, *I killed*: the other, chiefly by certain changes in the vowels; as in, *I wrote, I saw, I knew, I ran, &c.* Let the student call the former and regular form the first aorist, and the latter the second, and he will have a correct idea of the amount of the distinction between those tenses in Greek. The form *ἐννψα* in Greek is what "*I killed*" is in English; that is, the regular form of the past tense, which obtains in a vast majority of verbs. The form *ἔλαβον*, on the contrary, is altogether analogous to "*I took,*" or "*I saw,*" acknowledged by all grammarians not as a second or distinct preterite, but as an instance of irregular variety of formation obtaining in certain verbs.

14. It may be objected to this view of the subject, that there are verbs in Greek in which both forms of the aorist occur. A careful examination, however, will prove that

(1) *Philosophical Museum*, No. iv. p. 197. Cambridge, 1832

the number of such verbs is extremely small, compared with that of those which have only the one or the other aorist. But even here the analogy is supported by the English verb, since we meet with many instances in which English verbs retain both forms of the preterite. Thus, for example, *I hanged*, or, *I hung*; *I spit*, or, *I spat*; *I awaked*, or, *I awoke*; *I cleft*, *I clave*, or, *I clove*. Such duplicates in Greek verbs are extremely rare: probably there is not one Greek verb in five hundred in which they can be met with. The form called the second aorist is, indeed, common enough; but then, where it exists, that of the first aorist is almost always wanting. We have *ἔειπον*, *ἔλαβον*, *εἶδον*, *ἤγαγον*, *ἔλιπον*, *ἔδραμον*; but the regular form is as much a non-entity in these verbs as it is in the English verbs *I found*, *I took*, *I saw*, *I led*, *I left*, *I ran*, &c. The first aorist in these would be sheer vulgarity; it would be parallel to, *I finded*, *I taked*, *I seed*.

15. In strictness, therefore, the Greek verb has but one aorist active; that aorist, when regular, following the model of *ἔτιψα*, but being sometimes formed less regularly, in another manner, like *ἔλαβον*. Now and then, in the variety of dialects and styles, two forms appear in the same verb, as in *ἔπεισα* and *ἐπιθον*: one of these, however, as in this instance, *ἔπεισα*, being that in ordinary use; the other rare, anomalous, and nearly obsolete.

16. The second future, also, has only, in strictness, an existence in name; and the same principle may be applied to it, as in the case of the second aorist. Verbs in *λω*, *μω*, *νω*, *ρω*, have no second future: in other verbs, the second future is only a dialect modification of the first.

VI. VOICES.

The active and passive voices of the Greek verb have nothing very peculiar in their signification, when compared with the corresponding voices of the Latin verb. We shall therefore confine our remarks to

The MIDDLE VOICE.

1. The *Middle Voice* has been so called by grammarians, as having a middle signification between the active and passive; implying neither action nor passion simply, but a union, in some degree, of both.

2. The principal usages of the middle voice are five in number. The first four may be called usages of *reflexive*, the fifth, the usage of *reciprocal* signification¹.

- I. Where A does the act on himself, or on what belongs to himself; or, in other words, is the object of his own action; as, ἀπήγξατο, "*he hung himself*;" κεφαλὴν ἐκόψατο, "*he wounded his own head*."
- II. Where A does the act on some other object M, relatively to himself, and not for another person; as, κατεστρέψατο τὸν Μῆδον, "*he made the Median subject to himself*."
- III. Where A gets an act done for himself, or for those belonging to him, by B. Thus of Chryses it is said, in the Iliad, that he came to the Grecian camp, λυσόμενος θύγατρα, "*to get his daughter released by Agamemnon, on the payment of a ransom*;" that is, briefly, "*to ransom his daughter*." Whereas, of Agamemnon it is said, οὐδ' ἀπέλυσε θύγατρα, "*he did not release her*," namely, to Chryses. Under this same head may be ranked the following instances: διδάσασθαι τὸν υἱόν, "*to get one's son instructed*;" δανείζω, "*to lend*;" δανείζομαι, "*to get a loan for one's self*," "*to borrow*."
- IV. Where, in such verbs as κόπτομαι, "*to mourn*," σεύομαι, "*to urge one's self on*," the direct action is done by A on himself, but an accusative or other case follows of B, whom that action farther regards. Thus, ἐκόψαντο αὐτὸν, "*they mourned for him*," i.e. they cut or lacerated themselves for him; σεύονται αὐτὸν, "*they stir themselves in pursuit of him*;" ἐτιλλέσθην αὐτὸν, "*they tore their hair in mourning for him*." So, also, φυλάξαι τὸν παῖδα, "*to guard the boy*;" but φυλάξασθαι τὸν λέοντα, "*to guard one's self against the lion*." And again, where, in the Iliad, it is said of Hector, ὧς εἰπὼν, οὗ παιδὸς ὀρέξατο "*Thus having spoken, he stretched out his arms to receive his son*."

(1) *Mus. Crit.* No. 1. p. 102 seq.

v. Where the action is reciprocal between two persons or parties, and A does to B what B does to A; as in verbs signifying to *contract, quarrel, fight, converse, &c.* Thus, in Demosthenes, it is said, "Ἐως ἂν διαλυσώμεθα τὸν πόλεμον" "*Until we shall have put an end to the war, by treaty mutually agreed upon.*" To this head belong such verbs as μάχεσθαι, σπένδεσθαι, διαλέγεσθαι, &c.

2. Though, on some occasions, the active voice is used where the middle would be proper; that is, where the act is denoted without relation to the agent, though there does exist a middle verb, so to denote it; yet, where the two voices exist in actual use, the middle, denoting the action relatively to the agent, as in No. II., is very seldom, if ever, in pure Attic, used to denote the action when it regards another person. Thus, *ιστάναι τρόπαιον* may be said of an army who erect their own trophy; for it is true, as far as it goes, they do erect a trophy. But *ἑστήσατο τρόπαιον* cannot be said of him who erected a trophy for others; but only *ἑστήσεν*.

3. In many verbs, the perfect, pluperfect, and aorist passive are used in a middle sense, besides the ordinary meaning of the passive. Thus, *ἐπιδεδειγμένος τὴν πονηρίαν*, "*having openly manifested his wickedness;*" *μεμισθωμένος χώρον*, "*having hired a piece of ground;*" *κατεκλίθη*, "*he laid himself down;*" *ἀπηλλάγη*, "*he departed.*" The regular middle form of the aorist in such verbs is unusual or obsolete. In some it has a special signification; as, *σταλῆναι*, "*to travel;*" but *στείλασθαι*, "*to array one's self.*"¹

(1) As regards the use of the perfect and pluperfect passive in a middle sense, the opinion of Buttmann appears the most rational, that in all cases where a verb has a regular middle voice, with its appropriate reflex signification, the perfect and pluperfect passive, and they alone, are used as the perfect and pluperfect of that voice, and possess that signification along with their own. In conformity with this doctrine, the middle voice would seem to be nothing else than the passive verb, used under a peculiar modification of its meaning, and illustrating the tendency of the Greeks in early times to look upon themselves in all reflex acts, whether external or internal, as patients rather than agents; a tendency which is exemplified in every page of the Homeric poems, and which belongs more or less to every people in an early stage of civilization, before the nation comes of age, and acquires the consciousness, along with the free use, of its powers.

4. With regard to the *perfect middle*¹, it may be remarked, that this tense is of very rare occurrence, so as to have far more the character of an occasional redundancy than of a regular formation. In fact, when the preterite exists in this particular form, it very rarely exists in the same verb in any other form; and where two forms do occur, it will generally be found that the one did not come into use till the other was growing obsolete. The perfect middle, it is true, has undoubtedly some degree of alliance with a neuter meaning, but then this alliance is very far from being constant. This form has often a truly active and transitive signification; as, for example, λέλοιπα, "*I have left*;" ἔκτονα, "*I have killed*;" while, on the other hand, the form considered as active is of frequent occurrence in a neuter or reflex sense; as in κέκμηκα, "*I am weary*;" ἑστηκα, "*I stand*;" μεμένηκα, "*I remain*;" βεβίωκα, "*I have lived*," &c. These instances, which might be easily multiplied, are sufficient to prove, that there is no good ground for assigning to either of these forms of the perfect any determinate cast of signification, whether it be active or neuter. Some preference of what is called the middle form for the neuter sense is the utmost that can with truth be ascertained. In a few instances, both the forms certainly do exist, and with a characteristic difference of signification; as, ὀλώλεκα, "*I have destroyed*;" and ὀλώλα, "*I am undone*;" πέπεικα, "*I have persuaded*;" and πέποιθα,

powers. This seems to be the reason why so many of the verbs, employed by the Greeks to denote states of mind or of feeling, have a passive form; such as, οἶμαι (οἶμαι), αἰσθάνομαι, σκέπτομαι, ἐπίσταμαι, βούλομαι, ἄγαμαι, ἤδομαι, μαίνομαι. In some tenses, indeed, in which a variety of forms presented itself, one of them was allotted more peculiarly to the passive signification, another to the middle: that instinct, which, in all languages, is evermore silently at work in giving definiteness to the speech of a people, in proportion as its thoughts become more definite, manifested itself in assigning one form of the future and aorist to the passive voice, another to the middle; the preference being perhaps determined by the affinity of the latter to the corresponding active tenses of the former to the perfect passive. Instances however remain, to shew that, at the time when the Greek language comes first into view, the line of demarcation was not deemed quite impassable; and the passive voice would not unfrequently assert its rights to its cast-off future, and now and then, though very rarely, even to the aorist.

Philol. Museum, No. iv. p. 221 seq.

(1) *Philol. Museum*, No. iv. p. 200.

"*I am confident*:" in others, the two forms occur, indeed, but with little discrimination in sense; as, *πέπραχα* and *πέπραγα*, *δέδοικα* and *δέδια*.

5. The future middle is often found in a passive sense; the reason of which appears to be this—That form of the future, which in the later ages of the Greek language, when the Grammarians wrote, seems to have been used exclusively in a middle sense, had previously a wider range legitimately belonging to it.

VII. FORCE OF THE MOODS.

INDICATIVE.

The indicative is used in Greek, when any thing is to be represented as actually existing or happening, and as something independent of the thought and conception of the speaker. Hence it is put, in very many cases, where, in Latin, the subjunctive must be used.

1. The indicative is put after relatives, both pronouns and particles, where, in Latin, the dependence of this clause is expressed by the subjunctive: the Greek often uses the future of the indicative to denote what shall or will happen, not what is merely conceived as such. Thus, *Soph. Philoct.* 303: *Οὐ γάρ τις ὁρμος ἐστίν, οὐδ' ὅποι πλέων, ἐξεμπολήσει κέρδος, ἢ ξενώσεται.* "*For there is no harbour (here), nor any place unto which one sailing shall carry on therein gainful traffic, or be hospitably entertained.*"

2. The indicative is also used after negative propositions with the relative; as, *Παρ' ἐμοὶ οὐδεὶς μισθοφορεῖ, ὅστις μὴ ἱκανὸς ἐστίν ἴσα πονεῖν ἐμοί.* "*No soldier serves for pay with me, who is not able to endure equal toils with me.*" Here the Latin idiom would require *qui possit*.

3. The indicative is likewise used in indirect interrogations; thus: *Ὁρᾶτε τί ποιούμεν,* "*You see what we are actually doing*:" whereas, *Ὁρᾶτε τί ποιῶμεν* means, "*You see what we are to do.*" So, also, *Ἐκεῖνος οἶδε τίνα τρόπον οἱ νέοι διαφθείρονται,* "*He knows in what way the young are actually destroyed.*" Here, *διαφθείροντο ἂν* would mean, "*might be destroyed.*"

IMPERATIVE.

The imperative is used in Greek, as in other languages, in addresses, entreaties, commands, &c. The personal

pronouns, as in other languages, are omitted, except when they serve for distinction, or have an emphasis.

1. The second person sometimes receives an indefinite subject, and thus stands, as it were, for the third; as, Παῖε, παῖε, πᾶς τις ἄν' "*Strike, strike, every one, whosoever thou mayst be.*"

2. Sometimes the plural of the imperative is used, though only one person be addressed, whenever strength of feeling is meant to be expressed, or any other force is to be imparted to the clause; as, Προσέλθετ', ὦ παῖ, πατρί' "*Come, O my child! to thy father.*"

3. The negative μὴ is joined in prohibitions with the imperative, if the present tense be required; but if the aorist be needed, the mood then changes to the subjunctive; as, *Herod. I. 155*: Σὺ μέντοι μὴ πάντα θυμῷ χρέω, μηδὲ ἐξαναστήσης πόλιν ἀρχαίην "*Do not thou however yield in all things to thy anger, nor have destroyed an ancient city.*" So in *Od. 16. 168*, we have μὴδ' ἐπικέυθε, "*and be not concealing it;*" but in *Od. 15. 263*, μὴδ' ἐπικεύσης, "*and do not have concealed it.*"

4. The imperative is used, not unfrequently, by the Attic Poets, in a dependent proposition after οἶσθ' ὥς, or οἶσθ' ὃ; as, *Soph. Œd. T. 543*: Οἶσθ' ὥς ποίησον; "*Knowest thou in what way thou must act?*" (i.e. *Act, knowest thou in what way?*) Οἶσθ' οὖν ὃ δρᾶσον; "*Knowest thou what to do?*" (i.e. *Do, knowest thou what?*)

5. The imperative sometimes expresses, not so much a command, as a declaration of what is proper to be done, according to the situation in which a person is placed; as, *Eurip. Iph. T. 337*: Εὐχου δὲ τοιάδε σφάγια παρῆναι "*Thou shouldst wish, therefore, for such victims to be present.*" So, also, *Æschyl. Prom. 713*: Στεῖχ' ἀνηρότους γῆας "*Thou must go over unploughed fields.*"

6. Hence the imperative is found also in interrogations, after particles or the relative; as, *Plat. Leg. 7. p. 801, D.*: Τί οὖν; Κείσθω νόμος; "*What then? Shall a law exist?*"

OPTATIVE.

The optative and subjunctive express, according to their different modifications and shades of meaning, that which in Latin can only be signified by the subjunctive. Both represent an action, not as something real, but rather as

something only conceived of. That which is conceived of, however, is either something merely possible, probable, desirable, and consequently uncertain, or something which, as it depends on external circumstances, may be expected with some definiteness. The former is expressed by the optative, the latter by the subjunctive. Hence,

The optative is used to indicate a wish, something merely possible or probable, and therefore especially accompanies past actions.

OPTATIVE, in dependent propositions.

1. The optative is used in the expression of a wish, and is then put without *άν*, or its equivalent, the poetic *κε*; as, *Τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν!* “*May the Greeks atone for my tears by thy arrows!*” And again, *ὦ παῖ! γένοιο πατρός εὐτυχέστερος!* “*O my son! mayst thou be more fortunate than thy father!*”

2. In this case, *εἰ*, *εἰ γάρ*, or *εἴθε*, *utinam*, or *ὥς*, or else *πῶς άν*, are often used with the optative; as *Od.* 3. 205: *Εἰ γὰρ ἐμοὶ τοσσήνδε θεοὶ δύναμιν παραθεῖεν!* “*Would that the gods had bestowed upon me so great power!*” And again, *Callim. frag.* 7: *Χαλύβων ὥς ἀπόλοιτο γένος!* “*Would that the race of the Chalybes might perish!*”

3. On other occasions, the optative is used in connexion with *άν*, or its equivalent, the poetic *κε*, in order to give to a proposition an expression of mere conjecture or bare possibility, and hence of uncertainty or doubt. Thus *Plato, Leg.* 3. p. 677, B.: *Οἱ τότε περιφνγόντες τὴν φθορὰν σχεδὸν ὄρειοί τινες άν εἶεν νομεῖς* “*They who on that occasion escaped destruction were, probably, with a few exceptions, mountain shepherds.*” So also *Xenophon, Cyrop.* 1. 2. 11: *Καὶ θηρῶντες μὲν οὐκ άν ἀριστήσαιεν* “*And while actually engaged in the hunt, they hardly ever breakfast.*” Hence it is employed in a rough estimate; as *Xen. Cyrop.* 1. 2. 13: *Εἶψαν μὲν άν οὔτοι πλείον τι ἢ πεντήκοντα ἔτη γεγονότες ἀπὸ γενεᾶς* “*These, on a rough estimate, are somewhat more than fifty years of age.*”

4. The optative with *άν* is therefore employed also to denote an inclination, the indulgence of which depends on circumstances, and which is therefore only possible and contingent. Thus, *βουλόμην άν*, “*I could wish;*” *ἐβουλόμην άν*, “*I could have wished.*” So also *Plato, Crat.* p. 411:

ἡδέως ἂν θεασαίμην ταῦτα τὰ καλὰ ὀνόματα, “*I would gladly contemplate those fine terms.*”

5. Hence the optative occurs in interrogations; as, Π. 3. 52: Οὐκ ἂν δὴ μείνεις Ἀρηΐφιλον Μενέλαον “*Couldst thou not then await Menelaus dear-to-Mars?*” So, also, Plato, Gorg.: Ἀλλ’ ἄρα ἐθελήσειεν ἂν ἡμῖν διαλεχθῆναι; “*But would he be willing to converse with us?*”

6. Very often, however, the optative serves to express even the most definite assertions with modesty and politeness, as a mere conjecture; a moderation which, in consequence of their political equality, was peculiar to all the Greeks, but particularly the Athenians, and which very seldom occurs in modern languages. Thus, Aristoph. Plut. 284: Οὐκέτ’ ἂν κρύψαιμι. “*I will no longer conceal it from you.*”

Of the OPTATIVE in dependent propositions, or after Conjunctions.

1. When the chief verb of the whole proposition, or, in other words, the leading verb in the sentence, expresses an action of past time, the following verb, which depends upon the conjunction, is put in the optative. If, on the other hand, the leading verb be in the present or the future tense, the following verb is put in the subjunctive. Thus, that which is in Latin the sequence of tenses, is in Greek the sequence of moods. The subjunctive, therefore, in Greek, after a conjunction, answers to the Latin present of the subjunctive; while the optative after a conjunction answers to the Latin imperfect of the subjunctive.

2. The conjunctions and particles after which these moods are thus put, are, (1) Those which express a purpose; as, ἵνα, ὅφρα, ὥς, ὅπως, and μή. (2) Particles of time; as, ἐπεὶ, ἐπειδὴ, ὅτε, ὥς, and ἐπὶν, ἐπειδὴν, ὅταν, πρὶν, ἕως, &c. (3) Conditional particles; as, εἰ, and εἰάν, ἥν. (4) Relatives; as, ὅς, οἷος, ὅσος, ὅπου, ὅθεν, &c.

(1.) OPTATIVE after ἵνα, ὅφρα, &c.

1. Here, particularly, the rule just mentioned holds good, according to which the optative is put after verbs of past time; as, Τυδεΐδῃ Παλλὰς ἔδωκε μένος καὶ θάρσος, ἵν’ ἐκδηλος γένοιτο καὶ κλέος ἄροιτο. “*Minerva gave strength and*

daring to Tydides, in order that he might become conspicuous, and might bear off renown.

2. The optative is also employed when the leading verb is in the present tense, as used for the past. Thus, *Eurip. Hec.* 10: Πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα πατήρ, ἵν', εἴποτ' Ἰλίου τείχη πέσοι, τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου. "*And my father sends out secretly along with me a large quantity of gold, in order that, if the walls of Ilium should fall, there might be unto his surviving children no want of the means of subsistence.*"

3. Sometimes, also, the optative is used after a leading verb in the present or future, when the action which follows the conjunction is to be marked as only presumptive and probable. Thus, *Od.* 2. 52: Πατρὸς μὲν ἐς οἶκον ἀπερρίγασι (present perfect) νέεσθαι Ἰκαρίον, ὥς κ' αὐτὸς ἐεδνώσαιο θυγάτρα. "*They dread to go to the house of her Icarian father, that he may perhaps give some dowry to his daughter.*" So, also, *Soph. Œd.* Col. 11: Στήσόν με καξίδρυσον, ὥς πυθοίμεθα, "*Place and seat me here, that we may perchance learn.*"

4. Very frequently, where the leading verb is in the past tense, the following verb is put after ἵνα, ὥς, or μὴ, in the indicative mood, to express an action which should have happened, but has not. Thus, *Eurip. Phæn.* 213: Τύριον οἶδμα λιποῦσ' ἔβαν ἵν' ὑπὸ δειράσι Παρνασοῦ κατενάσθην, "*Having left the Tyrian wave, I came hither and should have been now dwelling beneath the summits of Parnassus.*"

(2.) OPTATIVE after Particles of Time.

1. The optative is put with the participles ἐπεὶ, ἐπειδὴ, ὅτε, ὁπότε, where the discourse is concerning a past action; which, however, was not limited to a precise point of time, but was often repeated by several persons or in several places. Thus, *Il.* 3. 232: Πολλάκι μιν ξείνισσεν Ἀρηΐφιλος Μενέλαος, ὁπότε Κρήτηθεν ἴκοιτο. "*Menelaus, beloved of Mars, often entertained him when he came from Crete.*" So, also, *Herod.* 7. 6: Ὅπως ἀπῆκοιτο ἐς ὄψιν τὴν βασιλῆος . . . κατέλεγε τῶν χρησμῶν. "*As often as he came into the presence of the king, he mentioned some of the oracles.*"

2. With the remaining particles of time, which do not determine a space of time during which an action takes

place, but a point of time before or until which something takes place, as ἕως, ἔστ' ἂν, πρὶν, μέχρις οὗ, the optative is used, for the most part, in the same cases as with ἵνα and ὅφρα. Thus, περιεμένομεν ἕως ἀνοιχθείη τὸ δεσμωτήριον, "*We remained about the place until the prison was opened.*" But ἕως, "*whilst,*" "*as long as,*" has only the indicative.

• (3.) OPTATIVE after Conditional Particles.

1. The optative is used after conditional particles, when the reference is to something that is merely possible or contingent. In this construction, the optative is employed with ἂν in the apodosis, or second clause of the sentence, to shew that a case is adduced which is merely problematical; while in the protasis, or leading clause, the optative is used with εἰ, without ἂν, as the condition itself is also only problematical. Thus: Εἴ τις τοὺς κρατοῦντας τοῦ πλήθους ἐπ' ἀρετὴν προτρέψειεν, ἀμφοτέροισιν ἂν ὠφελήσειεν "*If one would urge on to virtue those who controul the multitude, he would benefit both.*"

2. But when the condition contains a determinately expressed case, εἰ is used with the indicative in the leading clause. Thus, *Soph. Antig.* 925: Ἄλλ', εἰ μὲν οὖν τὰδ' ἐστὶν ἐν θεοῖς φίλα, παθόντες ἂν ξυγγνοίμεν ἡμαρτηκότας "*But if, then, these things are approved of among the gods, we may, perhaps, by suffering, be made conscious that we have erred.*"

3. On the other hand, εἰ is used with the optative in the protasis, or leading clause, and the indicative in the apodosis, or succeeding part of the sentence, when the latter asserts something definitely, while the protasis conveys only a possible case. Thus, *Thucyd.* 2. 5: Οἱ ἄλλοι Θεβαῖοι, οὓς ἔδει τῆς νυκτὸς παραγενέσθαι πανστρατιᾷ, εἴ τι ἄρα μὴ προχωροίη τοῖς ἐσεληλυθόσι, ἐπεβοήθουν "*The rest of the Thebans, whom it behoved to be present during the night with their full force, if perchance success should not attend those who had entered the city, came to their aid.*"

(4.) OPTATIVE after the Relatives ὅς, ὅστις, &c.

1. If the relatives refer to definite persons or things, they are followed by the indicative; but if the person or

thing be indefinite, then the verb is in the optative or subjunctive; in the optative with ἄν, when the whole proposition affirms something of past time, and in the subjunctive with ἄν, when it affirms something of present or future time. Thus: Ὅντινα μὲν βασιλῆα καὶ ἔξοχον ἄνδρα κιχείη, τόνδ' ἀγανοῖς ἐπέεσσιν ἐρητύσασκε παραστάς. "*Whatever monarch and distinguished chieftain he found, this one, standing by his side, he detained by bland words.*" And again: Πάντας, ὅτῳ ἐντύχοιεν, καὶ παῖδας καὶ γυναῖκας, κτείνοντες. "*Slaying all, whomsoever they might meet, both children and women.*"

2. From these, however, are to be distinguished those passages in which the optative is put after the relatives, in the sense which it usually has in independent propositions. Here it regularly takes ἄν, and is found even when a present action is spoken of. Thus: Οὐκ ἔστι τοῦτον ὅστις ἄν κατακτάνοι. "*There is no one who might slay this person.*" And again: Οὐ γάρ ἐστι, περὶ οὗτου οὐκ ἄν πιθανώτερον εἶποι ὁ ῥητορικὸς ἢ ἄλλος ὅστισοῦν. "*For there is nothing about which the rhetorician would not speak in a more persuasive manner than any other person whatsoever.*"

(5.) OPTATIVE in the "Oratio obliqua."

1. When any thing that has been said or thought by another is quoted as such, not as an idea or sentiment of the writer himself, and yet not in the words of the speaker, but in narration (i.e. in *oratione obliqua*), the optative is frequently used, and without ἄν. Thus: Οἱ Ἀχαρνῆς ἐκάκιζον τοῦ Περικλέα, ὅτι στρατηγὸς ὢν οὐκ ἐπέξάγοι. "*The Acharnians reviled Pericles, because, being commander, he did not lead forth against the foe.*" And again: Τισσαφέρνης μὲν ὤμοσεν Ἀγησιλάῳ, εἰ σπεύσαιο, ἕως ἔλθοιεν, οὓς πέμψειε πρὸς βασιλέα ἀγγέλους. "*Tissaphernes took an oath unto Agesilaus, that if the latter will make a truce with him until the messengers should return, whom he had sent to the king,*" &c. Here πέμψειε is used to indicate a mere assertion on the part of Tissaphernes, for the truth of which the writer does not mean to vouch.

2. In particular, the optative is put in this case after ὅτι or ὥς, whether the action belongs to the present, past, or future time. Thus, τῇ δὲ ὑστεραίᾳ ἦκεν ἄγγελος λέγων, ὅτι λελοιπῶς εἶη Συέννεσις τὰ ἄκρα. "*On the following day, however, a messenger came with the intelligence, that*

Syennesis had left the heights;" i.e. had left (λελοιπὼς εἶη) the heights, as the messenger said. And again: Ἀγγεῖλαι, ὅτι φάρμακον πίων ἀποθάνοι "To announce that, having drunk poison, he had died."

SUBJUNCTIVE.

The general distinction between the optative and subjunctive has already been given, but may here be stated again. These two moods both represent an action, not as something real, but rather as something only conceived of. That which is conceived of, however, is either something merely possible, probable; desirable, and, consequently, uncertain; or something which, as it depends on external circumstances, may be expected with some definiteness. The former is expressed by the optative; the latter, by the subjunctive.

(1.) SUBJUNCTIVE in independent propositions.

1. The subjunctive is used without ἄν or κε in exhortations in the first person plural; as, ἴωμεν, "*let us go*;" μαχώμεθα, "*let us fight*." It indicates, therefore, that something ought to take place. But in the second and third persons, the optative is used as implying more of uncertainty, when the speaker refers not to himself along with others, but to others merely. Thus: Ἐλθωμεν ἀνὰ ἄστυ, καὶ σὺ γένοι' ἄν οὐ κακός "Let us go throughout the city; and do thou become not cowardly." The first person singular of the subjunctive is often found in exhortations in Homer; as, ἴδωμαι, "*let me see*;" λίσσωμ' ἀνέρα τοῦτον, "*let me supplicate this man*."

2. The subjunctive is employed in questions of indecision and doubt, when a person asks himself or another what he is to do. In these cases, it occurs, as in the previous instances, without ἄν, and with or without an interrogative particle. Thus: Αὐθι μένω μετὰ τοῖσι, ἢ ἐθέω μετὰ σ' αὐτίς "Shall I wait there with these; or shall I run back again unto thee?" And again: Τί φῶ; τί δρῶ; "*What am I to say? what am I to do?*"

3. In a similar way, the subjunctive is used without a conjunction, and without ἄν, after βούλει in interrogations. Thus: Βούλει λάβωμαι δῆτα, καὶ θίγω τί σου; "*Dost thou wish, then, that I take hold of thee, and touch thee in aught?*"

4. The subjunctive is also employed in questions of indignation, with which a previous command or injunction is repeated. Thus, *Aristoph. Ran.* 1132: ΔΙΟΝ. Αἰσχύλε, παραινῶ σοι σιωπᾶν. ΑἴΣΧ. ἐγὼ σιωπῶ τῷδε; "ΒΑCCH. *Æschylus, I admonish you to be silent. ÆSCH. Am I to be silent before this man?*"

5. In negative propositions, the subjunctive is used after μὴ, or οὐ μὴ, for the future; but, usually, only the first aorist subjunctive passive, or the second aorist active and middle. Instead of the first aorist active, the future is employed. Thus, *Æsch. S. c. Th.* 201: Λευστήρα δῆμον δ' οὔτι μὴ φίγγη μόρον. "And by no means shall he escape death by stoning, at the hands of the people." And again, *Soph. Electr.* 42: Οὐ γάρ σε μὴ γήρα τε καὶ χρόνῳ μακρῷ γνῶσ' οὐδ' ὑποπτεύουσιν ὧδ' ἠνθισμένον. "For they shall not, through both thine own age and the long lapse of time, recognise, or even suspect thee, thus attired." This construction probably arose from Οὐ δέδοικα μὴ γνῶσι. "I am not afraid lest they should know thee;" i.e. *They certainly will not know thee.* This being stronger than οὐ γνώσονται, this οὐ μὴ was also prefixed, for the sake of a stronger negation, to the future tense¹.

6. From this case, however, we must distinguish μὴ οὐ with the subjunctive; in which, also, δέδοικα is omitted. Thus, *Plato, Phæd.* p. 67, B.: Μὴ καθαρῷ γὰρ καθαρῷ ἐφάπτεσθαι μὴ οὐ θεμιτὸν ἦ. "Since I fear it is not lawful for an impure person to touch one that is pure." In Latin, this would be *vereor ne nefas sit*; which is also a milder expression for *nefas est*.

(2.) SUBJUNCTIVE in dependent propositions.

1. If the leading verb be in the present or future tense, the following verb is put in the subjunctive, with and without ἄν. Thus: Ἄλλ' ἴθι, μή μ' ἐρέθιζε, σωτέρος ὥς κε νέηαι. "But go, provoke me not, in order that thou mayst return in greater safety than otherwise." And again: Λέξω ἵνα εἰδῇς. "I will speak, that thou mayst know."

2. The subjunctive, moreover, is frequently used, although the preceding verb be in the perfect tense, when the verb

(1) Passages sometimes occur where οὐ μὴ appears with the first aorist subjunctive. These are generally altered by critics, and the aorist is converted into a future. But consult *Matthiæ, G. G.* vol. ii. p. 876. ed. 5.

which depends upon the conjunction denotes an action that is continued to the present time. Thus, *Hom. Il.* 5. 127 : Ἀχλὺν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἔλον, ἣ πρὶν ἐπῆεν, ὄφρ' εὖ γινώσκῃς ἡμὲν θεὸν ἢ δὲ καὶ ἄνδρα. "I have, moreover, taken away from thy eyes the darkness that was previously upon them, in order that thou mayst know well either a god or a man." At the time at which Minerva is here represented as speaking, γινώσκῃς is a consequence still continuing of the past action, denoted by ἀχλὺν εἶλον.

3. The future is often used instead of the subjunctive. In this case, the future expresses a state that continues, or something that will occur at an indefinite future time. The aorist of the subjunctive, on the other hand, indicates a transient state occurring in particular cases, and then completely concluded. Thus: Ὁράτε μὴ ἐκάστῳ ἡμῶν καὶ ὀφθαλμῶν καὶ χειρῶν δεήσει. "See whether each one of us will not need both eyes and ears." On the contrary, Ὁράτε μὴ πάθωμεν. "See whether we shall not have suffered."

(3.) SUBJUNCTIVE after Particles of Time.

1. The subjunctive is put with ἐπὶ, ἐπειδὴν, ὅταν, ὅπότεν, where the discourse is concerning an action belonging to present or future time. Thus: Ὅπερ καὶ νῦν ἔτι ποιοῦσιν οἱ βάρβαροι βασιλεῖς, ὅπότεν στρατοκεδεύονται. "Which the barbarian monarchs do still, even at the present day, whenever they encamp."

2. Sometimes the subjunctive with these particles does not express an action frequently repeated at the present time, but merely a future action. Thus: Οὐ γὰρ ἔτ' ἄλλη ἔσται θαλπωρὴ ἐπεὶ ἂν σύ γε πότμον ἐπίσπῃς. "For no longer will there be any other solace, when thou shalt have encountered thy destined end."

(4.) SUBJUNCTIVE after Conditional Particles.

When in the apodosis, or latter part of the sentence, the future, or the imperative, or an indicative is found, then the condition is expressed by εἰ with the future, or more mildly by εἰάν, ἥν, ἂν (in the Ionic Poets εἴ κε, or αἴ κε), with the subjunctive; and uncertainty is denoted with the prospect of decision. Thus: Ἐάν τι ἔχωμεν, δώσομεν. "If we have any thing, we will give it." And again: Ἐάν τις τινα τῶν ἱπαρχόντων νόμων μὴ καλῶς ἔχειν ἡγήται, γραφέσθω. "If

any one think any one of the existing laws unsuitable, let him petition against it."

(5.) SUBJUNCTIVE after the Relatives *ὅς, ὅστις, οἷος, &c.*

The subjunctive is employed with *ἄν* after relatives, when the proposition affirms something of present or future time. Thus: *Ἐπεσθε ὅποι ἄν τις ἡγήται* "Follow, whithersoever one may lead you." And again: *Ὅν δέ κ' ἐγὼν ἀπάνευθε μάχης ἐθέλοντα νοήσω μιμνάζειν, οὐ οἱ ἄρκιον ἐσσεῖται φυγέειν κύνας ἢ δ' οἰωνούς* "But whomsoever I shall perceive inclining to remain apart from the fight, it shall not be possible for him to escape the dogs and birds."

DEPONENT VERBS.

1. Deponent verbs may be referred to the class of middle ones.

2. They have the middle form, except in the perfect, pluperfect, and third future, or paulo-post-futurum, of which the forms are passive. Their perfect has sometimes both an active and passive sense; as, *εἵργασμαι*, from *ἐργάζομαι*.

3. Some of these verbs have, besides a middle, a passive first aorist and first future, the signification of which is passive. In the other tenses, a middle meaning may generally be traced.

4. The following is a synopsis of their form.

Moods and Tenses of Dependent Verbs.

	Indic.	Imper.	Optat.	Subj.	Infīn.	Part.
Present	δέχομαι	{ δέχ-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperfect	έδεχόμην		-οίμην	-ωμαι	-εσθαι	-όμενος
Perfect	δέδεγμαι	{ δέδε-ξο	-γμένος	-γμένος	-χθαι	-γμένος
Pluperfect	έδεδεγμην		-ειην	-ωμαι	-εσθαι	-όμενος
1st Aorist M.	έδεξάμην	δέξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st Future M.	δέξ-ομαι		-οίμην		-εσθαι	-όμενος
1st Aorist P.	έδέχθην	δέχθ-ητι	-είην	-ῶ	-ῆναι	-εῖς
1st Future P.	δεχθήσ-ομαι		-οίμην		-εσθαι	-όμενος
3d Future P.	δεδέξ-ομαι		-οίμην		-εσθαι	-όμενος.

5. A few of these verbs have a second aorist middle; as, *πυνθάνομαι, ἐπυνθόμην*.

CONTRACTED VERBS.

1. Verbs in *άω*, *έω*, and *όω* correspond entirely, in their general formation, to the rules and examples already given for verbs in *ω*.

2. But in the present and imperfect of the active and passive forms, where the vowels *α*, *ε*, *ο* stand immediately before the vowels of the flexible endings, there arises in the Attic and common language a contraction, the rules for which are as follows:—

3. Verbs in *άω* contract *άω*, *αο*, and *άου* into *ω*; as, *τιμάω*, *τιμῶ*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσιν*, *τιμῶσιν*. Otherwise they contract into *α*; as, *τίμαε*, *τίμα*. They also subscribe *ι*; as, *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾷς*.

4. Verbs in *έω* contract *εε* into *ει*, and *εο* into *ου*; as, *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*. Otherwise they drop *ε*; as, *φιλέω*, *φιλῶ*; *φιλέεις*, *φιλεῖς*.

5. Verbs in *όω* contract *ο*, with a long vowel, into *ω*; as, *δηλόω*, *δηλῶ*; with a short vowel, or *ου*, into *ου*; as, *δηλόετε*, *δηλοῦτε*; *δηλόουσι*, *δηλοῦσι*. Otherwise into *οι*; as, *δηλόης*, *δηλοῖς*. In the infinitive, *όειν* is contracted into *οῦν*.

6. Four verbs in *άω*, namely, *ζάω*, *πεινάω*, *διψάω*, and *χράσμαι*, contract *αε* into *ῆ*, and *άει* into *ῆ*; as, *ζάω*, *ζῆς*, *ζῆ*, *ζῆτε*, *ζῆν*; imperfect, *ἔζων*, *ἔζης*, *ἔζη*. So, also, *πεινῆν*, *διψῆν*, *χρήσθαι*, *χρήται*.

7. Dissyllables in *έω* are contracted in the imperative and infinitive only. Thus we say, *πλέω*, *πλέομεν*; and not *πλῶ*, *πλούμεν*.

EXAMPLES OF CONTRACTED VERBS.

ACTIVE VOICE.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άω	ᾶ	-άεις	-άει	ᾶ	-άε	-άε	ᾶ	-άου
2. φιλ-έω	ᾶ	-έεις	-έει	εῖ	εῖ	-έε	εῖ	-έου
3. χρυσ-όω	ᾶ	-όεις	-όει	οῖ	-όε	-όε	οῦ	-όου
								ᾶ
								οῦ
								οῦ

IMPERFECT.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. ἐτίμ-αον	ων	-αες	-αε	ᾶ	-άε	-άε	ᾶ	-αον
2. ἐφίλ-εον	ουν	-εες	-εε	εῖ	εῖ	-έε	εῖ	-εον
3. ἐχρυσ-οον	ουν	-οες	-οε	ου	-όε	-όε	οῦ	-οον
								ων
								ουν
								ουν

IMPERATIVE.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τίμ-αε	α	-αέ	-άε	ᾶ	-άε	-άε	ᾶ	-αέ
2. φίλ-εε	ει	-εέ	-έε	εῖ	εῖ	-έε	εῖ	-εέ
3. χρυσ-οε	ου	-οέ	-όε	οῦ	-όε	-όε	οῦ	-οέ
								α
								ει
								οῦ

OPTATIVE.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άοιμι	ᾠ	ᾠ	-άοι	ᾠ	-άοι	-άοι	ᾠ	ᾠ
2. φιλ-έοιμι	οῖ	οῖ	-έοι	οῖ	-έοι	-έοι	οῖ	οῖ
3. χρυσ-δοιμι	οῖ	οῖ	-δοι	οῖ	-δοι	-δοι	οῖ	οῖ

SUBJUNCTIVE.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άω	ᾠ	ᾠ	-άη	ᾠ	-άω	-άω	ᾠ	ᾠ
2. φιλ-έω	ᾠ	ᾠ	-έη	ᾠ	-έω	-έω	ᾠ	ᾠ
3. χρυσ-δω	ᾠ	ᾠ	-όη	ᾠ	-όω	-όω	ᾠ	ᾠ

INFINITIVE.

1. τιμ-άειν τιμᾶν.
2. φιλ-έειν φιλεῖν.
3. χρυσ-δέν χρυσ-οῦν.

PARTICIPLES.

<i>Nominative.</i>			<i>Genitive.</i>		
<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neut.</i>
1. τιμ-άων	τιμ-άουσα ὤσα	τιμ-άον ᾠν	-άουσης ὤσης	-άουσης ὤσης	-άοντος ᾠντος
2. φιλ-έων	φιλ-έουσα οὔσα	φιλ-έον οῦν	-εούσης ούσης	-εούσης ούσης	-έοντος οῦντος
3. χρυσ-δων	χρυσ-δούσα οὔσα	χρυσ-δόν οὖν	-οούσης ούσης	-οούσης ούσης	-δόντος οῦντος

PASSIVE AND MIDDLE VOICES.

INDICATIVE MOOD.

PRESENT TENSE.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άο	ᾶ	-άῃ ῥ	-άε ᾶ	-έε εἴ ται	-όε οῦ	-αό ὦ	-άε ᾶ	-άον ᾶν
2. φιλ-έο	οῦ μαι	-έῃ ῥ	-έε εἴ ται	-έε εἴ ται	-όε οῦ	-έον οῦν ται	-έε εἴ σθε	-έον οῦν ται
3. χρυσ-έο	οῦ	-όῃ οἱ	-όε οῦ	-όε οῦ	-όε οῦ	-όον οῦν	-όε οῦ	-όον οῦν

IMPERFECT.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. ἐτιμ-αό	ᾶ	-άου ᾶ	-άε ᾶ	-έε εἴ το	-όε οῦ	-αό ὦ	-άε ᾶ	-άον ᾶν
2. ἐφιλ-έο	οῦ μῃν	-έου οῦ	-έε εἴ το	-έε εἴ σθον	-όε οῦ	-έον οῦν το	-έε εἴ σθε	-έον οῦν το
3. ἐχρυσ-έο	οῦ	-όου οῦ	-όε οῦ	-όε οῦ	-όε οῦ	-όον οῦν	-όε οῦ	-όον οῦν

IMPERATIVE.

PRESENT.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άου	ᾶ	-αέ ᾶ	-άε ᾶ	-άε ᾶ	-άε ᾶ	-άε ᾶ	-άε ᾶ	-άε ᾶ
2. φιλ-έου	οῦ	-έε εἴ σθω	-έε εἴ σθον	-έε εἴ σθων	-έε εἴ σθων	-έε εἴ σθε	-έε εἴ σθε	-έε εἴ σθεσαν.
3. χρυσ-έου	οῦ	-όε οῦ	-όε οῦ	-όε οῦ	-όε οῦ	-όε οῦ	-όε οῦ	-όε οῦ

OPTATIVE.

PRESENT.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-αί φ	-άοι φ	-άοι φ	-άοι φ	-άοι φ	-άοι φ	-άοι φ	-άοι φ	-άοι φ
2. φιλ-αί οί μιν	-έοι οί ο	-έοι οί το	-έοι οί μεθον	-έοι οί σθον	-έοι οί σθον	-έοι οί μεθα	-έοι οί σθε	-έοι οί τω
3. χρυσ-οί οί	-δοι οί	-δοι οί	-δοι οί	-δοι οί	-δοι οί	-δοι οί	-δοι οί	-δοι οί

SUBJUNCTIVE.

PRESENT.

<i>Singular.</i>			<i>Dual.</i>			<i>Plural.</i>		
1. τιμ-άω ω	-άη η	-άη η	-άη η	-άη η	-άη η	-άη η	-άη η	-άη η
2. φιλ-έω ω μαι	-έη η	-έη η ται	-έη η σθον	-έη η σθον	-έη η σθον	-έη η μεθα	-έη η σθε	-έη η ται
3. χρυσ-άω ω	-όη οι	-όη οι	-όη οι	-όη οι	-όη οι	-όη οι	-όη οι	-όη οι

INFINITIVE.

PRESENT.

1. τιμ-άσθαι ἄσθαι
2. φιλ-έσθαι εἶσθαι
3. χρυσ-δέσθαι οὐσθαι.

PARTICIPLE.

PRESENT.

1. τιμ-όμενος ὠμένος
 2. φιλ-όμενος οὔμενος
 3. χρυσ-όμενος οὔμενος
- μένη μενον.

REMARKS ON VERBS IN α.

Active Voice.

1. In the third person plural of the imperative, in Attic, the termination -όντων is more usual than -έτωσαν. The former occurs even in the Ionic writers; as, *Il.* 8. 517, ἀγγελλόντων; *Od.* 1. 340, πινόντων. The form -έτωσαν, however, is found in the older Attics occasionally; as, *Thucyd.* 1. 34, μαθέτωσαν; *Plat. Leg.* 6. p. 759, D., φερέτωσαν.

2. The form in -όντων was also used by the Dorians. Some Doric tribes omitted the ν; as, ποιούντω, ἀποστειλάντω; whence the Latin imperative in the third person plural, *amanto, docento*.

3. The optative in -οιμι, -ῶμι, particularly in the contracted verbs, has also in Attic the terminations -οίην, -ῶην; as, ποιοίην, φιλοίην, διερωτῶην, &c. This form -οίην is also found in Ionic and Doric writers. The termination in -οίην occurs less frequently in the barytone verbs than in the contracted ones; yet still we have, in Attic, διαβαλοίην, φανοίην, πεποιθοίη, &c.

4. In some perfects in -ηκα the Ionians rejected the letters ηκ in the dual and plural; not, however, in the singular; as, τέθνατον, τέθναμεν, τέθνατε, τεθνᾶσι. Besides τέθνηκα and ἔστηκα, the form βέβηκα is also syncopated in this way by the Attic writers; as, βέβαμεν, βεβᾶσι, &c.

5. The primitive form of the pluperfect, which occurs in Homer and Herodotus, was -εα; in the third person, -εε; as, ἐγεγόνεε, ἀποβεβήκεε. Hence arose, on the other hand, the Doric form -εια; as, συναγαγόχεια, and, on the other, by contraction, the Attic form -η in the first person; as, ἤδη.

6. Instead of the termination -εισαν for the pluperfect, the form εσαν is almost universal in Ionic and Attic; as, ἀκηκόεσαν, ἐγεγόνεσαν.

7. Instead of the form -αιμι, in the first aorist of the optative, the Attics chiefly use the primitive Æolic form -εια, -ειας, -ειε, after the example of the Ionians and Dorians, but only in the second and third persons singular and third person plural.

Passive Voice.

1. In the perfect optative, the ι is subscribed under the η or ω ; as, $\tau\epsilon\tau\iota\mu\acute{\eta}\mu\eta\nu$, $\tau\epsilon\tau\iota\mu\acute{\eta}\eta\omicron$, $\tau\epsilon\tau\iota\mu\acute{\eta}\eta\tau\omicron$, &c. Instead of $\mu\epsilon\mu\nu\acute{\eta}\mu\eta\nu$, $\kappa\epsilon\kappa\tau\acute{\eta}\mu\eta\nu$, &c., there was another form with ω . It seems, therefore, as if to the roots $\mu\epsilon\mu\nu\eta$ -, $\kappa\epsilon\kappa\tau\eta$ -, the form of the optative present had been appended, $\mu\epsilon\mu\nu\eta\omicron\iota\tau\omicron$, $\kappa\epsilon\kappa\tau\eta\omicron\iota\tau\omicron$; whence came $\mu\epsilon\mu\nu\acute{\epsilon}\omega\tau\omicron$ and $\kappa\epsilon\kappa\tau\acute{\epsilon}\omega\tau\omicron$, contracted $\mu\epsilon\mu\nu\acute{\omega}\tau\omicron$. So $\mu\acute{\epsilon}\mu\nu\omicron\iota\omicron$ ($\mu\epsilon\mu\nu\acute{\omega}$) is found in *Xen. Anab.* 1. 7. 5.

2. The perfect subjunctive is exactly like the present of the same mood, $-\acute{\omega}\mu\alpha\iota$, $-\acute{\eta}$, $-\acute{\eta}\tau\alpha\iota$; as, $\kappa\epsilon\phi\iota\lambda\acute{\omega}\mu\alpha\iota$, $\kappa\epsilon\phi\iota\lambda\acute{\eta}$, $\kappa\epsilon\phi\iota\lambda\acute{\eta}\tau\alpha\iota$. But it seldom occurs; and, instead of it, the circumlocution $\kappa\epsilon\phi\iota\lambda\eta\mu\acute{\epsilon}\nu\omicron\varsigma\ \acute{\omega}$ is used.

3. In the third person plural of the perfect and pluperfect, the Ionians and Dorians change the ν before $\tau\alpha\iota$ and $\tau\omicron$ into α , in which case the original aspirated consonant again enters before the α ; as, $\tau\epsilon\theta\acute{\alpha}\phi\alpha\tau\alpha\iota$, from $\tau\acute{\epsilon}\theta\alpha\mu\mu\alpha\iota$ ($\theta\acute{\alpha}\phi\tau\omega$), for $\tau\epsilon\theta\alpha\mu\mu\acute{\epsilon}\nu\omicron\iota\ \epsilon\iota\sigma\acute{\iota}$; $\kappa\epsilon\kappa\rho\acute{\upsilon}\phi\alpha\tau\alpha\iota$, from $\kappa\acute{\epsilon}\kappa\rho\upsilon\mu\mu\alpha\iota$ ($\kappa\rho\acute{\upsilon}\phi\tau\omega$), for $\kappa\epsilon\kappa\rho\upsilon\mu\mu\acute{\epsilon}\nu\omicron\iota\ \epsilon\iota\sigma\acute{\iota}$. So, also, $\kappa\alpha\tau\epsilon\iota\lambda\acute{\iota}\chi\alpha\tau\omicron$ for $\kappa\alpha\tau\epsilon\iota\lambda\iota\gamma\mu\acute{\epsilon}\nu\omicron\iota\ \eta\sigma\alpha\nu$; $\epsilon\sigma\epsilon\sigma\acute{\alpha}\chi\alpha\tau\omicron$ for $\sigma\epsilon\sigma\alpha\gamma\mu\acute{\epsilon}\nu\omicron\iota\ \eta\sigma\alpha\nu$.

4. If a σ , arising from the linguals δ , θ , τ , ζ , precede the termination of the perfect passive $-\mu\alpha\iota$, $-\sigma\alpha\iota$, $-\tau\alpha\iota$, it is changed into δ before the termination $-\alpha\tau\alpha\iota$, $-\alpha\tau\omicron$. Thus, $\epsilon\sigma\kappa\epsilon\upsilon\acute{\alpha}\delta\alpha\tau\omicron$ for $\epsilon\sigma\kappa\epsilon\upsilon\alpha\sigma\mu\acute{\epsilon}\nu\omicron\iota\ \eta\sigma\alpha\nu$, from $\sigma\kappa\epsilon\upsilon\acute{\alpha}\zeta\omega$; $\epsilon\sigma\tau\omicron\lambda\acute{\iota}\delta\alpha\tau\omicron$ for $\epsilon\sigma\tau\omicron\lambda\iota\sigma\mu\acute{\epsilon}\nu\omicron\iota\ \eta\sigma\alpha\nu$, from $\sigma\tau\omicron\lambda\acute{\iota}\zeta\omega$.

5. In a similar way, the termination $-\alpha\tau\alpha\iota$ of the perfect is changed into $-\acute{\epsilon}\alpha\tau\alpha\iota$, and $-\alpha\tau\omicron$ of the pluperfect into $-\acute{\epsilon}\alpha\tau\omicron$; as, $\acute{\alpha}\nu\alpha\kappa\epsilon\pi\tau\acute{\epsilon}\alpha\tau\alpha\iota$ for $\acute{\alpha}\nu\alpha\pi\acute{\epsilon}\pi\tau\alpha\nu\tau\alpha\iota$; $\acute{\epsilon}\pi\epsilon\kappa\epsilon\iota\rho\acute{\epsilon}\alpha\tau\omicron$ for $\acute{\epsilon}\pi\epsilon\kappa\epsilon\acute{\iota}\rho\alpha\nu\tau\omicron$.

6. In the same way, ν , in the third person of the present and aorist optative, passive and middle, of the imperfect passive and middle, and even of the present, in some words, is changed into α . In the optative this is very frequent, even in the Attic Poets; as, $\pi\epsilon\nu\theta\omicron\acute{\iota}\alpha\tau\omicron$, $\acute{\alpha}\pi\omicron\phi\epsilon\rho\omicron\acute{\iota}\alpha\tau\omicron$, $\alpha\acute{\iota}\sigma\theta\alpha\nu\omicron\acute{\iota}\alpha\tau\omicron$, for $\pi\epsilon\nu\theta\omicron\acute{\iota}\nu\tau\omicron$, &c. In the imperfect we find $\acute{\epsilon}\pi\epsilon\iota\rho\acute{\omega}\alpha\tau\omicron$ for $\acute{\epsilon}\pi\epsilon\iota\rho\acute{\omega}\nu\tau\omicron$; in the second aorist, $\acute{\alpha}\pi\iota\kappa\acute{\epsilon}\alpha\tau\omicron$ for $\acute{\alpha}\pi\iota\kappa\omicron\nu\tau\omicron$; $\delta\iota\epsilon\phi\theta\alpha\rho\acute{\epsilon}\alpha\tau\omicron$ for $\delta\iota\epsilon\phi\theta\acute{\alpha}\rho\omicron\nu\tau\omicron$. In the present we have, in Herodotus, $\kappa\acute{\epsilon}\alpha\tau\alpha\iota$, $\delta\upsilon\nu\acute{\epsilon}\alpha\tau\alpha\iota$.

DIALECTS OF VERBS IN ω .*Active.*

1. In the old Homeric language, and generally in the Ionic and Doric dialects, the termination *σκον* is annexed to the historical tenses of the indicative active, passive, and middle. In barytones, and those whose characteristic is ϵ , $\epsilon\iota$, or η , this termination precedes ϵ in the imperfect and second aorist; as, *πέμπεσκε* for *ἔπεμπε*; *φάνεσκε* for *ἐφάνη*. Where two ϵ 's come together, one is often rejected; as, *πωλέσκετο* for *ἐπωλέετο*; *καλέσκετο* for *ἐκαλέετο*. If α be the radical vowel, then α comes before the termination; as, *ἔασκες* for *εἶας*; *αὐδήσασκε* for *αὐδῆσε*. These forms are never mere imperfects or aorists, but have always the force of an action repeated in past time. The frequentatives in *σκω* are probably derived from this source. The augment is usually, but not always, wanting.

2. The termination *εις* (second person singular present) and *ειν* (infinitive) were, in Doric, sometimes *ες* and *εν* respectively; as, *συρίσδες* for *συρίζεις*; *συρίσδεν* for *συρίζειν*.

3. In verbs pure in $\acute{\alpha}\omega$, the Æolians pronounced separately the ι subscribed in the second and third persons singular of the present; as, *βοαῖς*, *γελαῖ*, for *βοᾶς*, *γελαῖ*.

4. The Dorians make the first person plural of all tenses end in *μες*, instead of *μεν*; as, *ἐρίσδομες* for *ἐρίζομεν*; *ἀδικοῦμες* for *ἀδικοῦμεν*; *δεδοίκαμες* for *δεδοίκαμεν*.

5. The third person plural in *-σι* ends in Doric in *-τι*; and before this final syllable, instead of the long vowel or diphthong in the barytones, the short vowel with ν is placed, in a manner analogous to the dative plural of the third declension, and to the participles in *ας*; as, *ἀναπλέκοντι* for *ἀναπλέκουσι*; *μοχθίζοντι* for *μοχθίζουσι*. From this termination comes the Latin termination in *nt*. In the common dialect, and afterward in the Alexandrian, from *-αντι* in the perfect arose the termination *-αν*; as, *ἔοργαν*, *πέφρικαν*.

6. In Doric, particularly, verbs pure in $\acute{\alpha}\omega$ have, after contraction, $\hat{\eta}$ for $\hat{\alpha}$; as, *φοιτῆς* for *φοιτᾶς*. The Attics retain this in the verbs *ζάω*, *πεινάω*, *διψάω*, and *χράσμαι*. In the imperfect, the Dorians contract *αε*, not into α , but into η ; as, *ἐφοίτη*, *ἐτρύπη*.

7. The termination *ον* of the third person plural of the imperfect and second aorist was, in some of the common dialects, *-σαν*, and remained also in the Alexandrian dialect; as, *ἐσχάζσαν*. This is particularly the case in the Greek version of the Old Testament, and also in the New.

8. The second person in *-ης*, both in the subjunctive and indicative, was often lengthened in the old language by the addition of the syllable *θα*, which has remained in the Æolic, Doric, Ionic, and in some words in the Attic dialect. Thus we find *ἐθέλησθα* for *ἐθέλης*. In Attic, *ἦσθα* for *ἦς*; *ἐφήσθα* for *ἐφης*; *οἶσθα* for *οἶδας*.

9. The third person singular of the subjunctive in Ionic received the addition of the syllable *σι*; as, *ἔλθῃσι* for *ἔλθῃ*; *λάβῃσι* for *λάβῃ*, &c. This *σι* the Dorians changed into *τι*; as, *ἐθέλῃτι*.

10. In the old Poets, the subjunctive active, if the penult be long, has, for the most part, in the first and second persons plural, the short vowel instead of the long one; namely, *ο* for *ω*. Thus we have, *Il.* 2. 72, *θωρήξομεν*; *Od.* 15. 297, *ἔρῃξομεν*; *Il.* 21. 443, *ἀπολύσομεν*, &c. These must not be mistaken for futures.

11. In the infinitive, instead of the form *εἶν* and *εἶν*, the termination *μεναι*, and shortened *μεν*, was frequently used in the old language; as, for example, by Homer and Hesiod, and in the Æolic and Doric dialects. Thus, *ἐλθέμεναι* and *ἐλθέμεν* for *ἐλθεῖν*; *πινέμεναι* for *πίνειν*; *οὐτάμεν* for *οὐτᾶν*, &c.

12. Hence, from such a form as *τυπτέμεν*, we obtain, by syncope, the Ionic *τυπτέεν*; and from this latter, by crasis, the Attic *τύπτειν*. From *τυπτέεν* comes also, by contraction, the Doric *τύπτεν*.

13. In the participle, the Dorians used in the feminine, instead of *ουσα*, the form *οισα*, not only in the present, as *καχλάζοισα*, *ἔχοισα*, but also in the second aorist; as, *λαβοῖσα*, *λιποῖσα*. They employed also the form *εῖσα*, in verbs pure, for *οῦσα* or *ῶσα*; as, *ζατεῦσαι* for *ζητοῦσαι*; *γελεῦσαι* for *γελῶσαι*, &c. The Æolians and some Dorians used for the circumflexed *οῦσα* the form *ῶσα*; as, *λιπῶσαι*. Hence arose the Laconian form *ῶα*; as, *παιδδῶν* for *παιζουσῶν*.

14. The Æolians formed the termination of the participles *ῶν* and *ων* in *εἰς*, because they formed the verbs in *έω* and *άω* in *ημι*: thus they said, *ὄρεῖς*, *στοιχεῖς*, from *ὄρημι*, *στοίχημι*.

15. The termination of the first aorist active, *ας, ασα, αν*, was, in Doric, *αις, αισα*; as, *τανύσαις, ρίψαις, τελέσαις, &c.*

16. Instead of *ωσαν* in the third person plural of the imperative, the termination *ων* was very much used in Ionic, Doric, and particularly Attic; as, *ἐπέσθων, λεξάσθων, μάχέσθων, &c.*

Passive.

1. In verbs pure, an ϵ is inserted before *εια*, which the Ionic prose writers preserve unchanged; as, *διαίρεαι, φοβέαι*.

2. The termination *εο*, which in the Attic dialect was contracted into *ου*, is in Doric, and sometimes in Ionic, contracted into *ευ*; as, *ἔπλευ, μάχευ, ἐκέλευ*.

3. Instead of the termination of the first person plural in *μεθα*, the Æolians said *μεθεν*; as, *τυπτόμεθεν*.

4. Instead of *ην* in the first person singular of the second aorist, *αν* is found; as, *ἐτύπαν*, *Theocr.* 4. 53. In the first person plural of the aorist the Dorians said *ημες* for *ημεν*; as, *ἐκλίνθημες*.

5. In the third person plural of the aorists the Æolians and Dorians said *εν* for *ησαν*; as was the case, also, in the old Ionic. Thus we have *ἐφίληθεν*, *Il.* 2. 668; *φάνεν*, *Pind. Ol.* 10. 101.

6. The infinitive of the aorists is in Doric *-ῆμεν* for *-ῆναι*, abbreviated from the old form in *-ῆμεναι*, which form is frequent, particularly in Homer; as, *ἀριθμηθήμεναι*, *Il.* 2. 124; *ὁμοιωθήμεναι*, *Il.* 1. 187.

Middle.

1. The form *αο* of the second person, first aorist middle, occurs frequently in the Ionic and Doric writers; as, *Il.* 5. 88, *ἐγείναιο*; *Theocr.* 29. 18, *ἐθήκαιο*.

2. Hence arose, in the Syracusan dialect, the form *-α*, the *ο* being omitted; as, *φυσᾶντες* for *φυσάοντες*, *Theocr.* 4. 28.

3. In the third person of the optative, first aorist middle, *-αίατο* for *-αιντο* is very frequent in the Ionic and Attic Poets; as, *Od.* 1. 164, *ἀρησαίατο*; *Herod.* 3. 75, *ἀνακτησαίατο*; *Æschyl. Pers.* 360, *ἐκωσαίατο, &c.*

VERBS IN *μι*.

1. Verbs in *μι* are formed from verbs of the third conjugation in *άω*, *έω*, *όω*, and *ύω*,

1. By prefixing the reduplication with *ι*.
2. By changing *ω* into *μι*.
3. By lengthening the penult.

2. In this way are formed the following :

<i>ἴστημι</i>	from	<i>στάω</i> .
<i>τίθημι</i> ¹	..	<i>θέω</i> .
<i>δίδωμι</i>	..	<i>δόω</i> .
<i>δείκνυμι</i>	..	<i>δεικνύω</i> .

3. If the verb begin with a vowel, with *πτ* or *στ*, then *ι* aspirated is alone prefixed; as, *ἔω*, *ἴημι*; *πτάω*, *ἴπτημι*. This is called the *Improper Reduplication*.

4. The reduplication takes place in the present and imperfect merely.

5. Verbs in *νμι* have no reduplication; neither is it found in those verbs in *μι* which are formed from verbs of three syllables; as, *κρεμνάω*, *κρέμνημι*. It is also wanting in *φημι*, from *φάω*.

6. Verbs in *μι* have only three tenses of that form, namely, the present, imperfect, and second aorist. They take the other tenses from verbs in *ω*. Thus, *δίδωμι* makes *δώσω* and *δέδωκα*, from *δόω*.

7. Verbs in *νμι* have no second aorist, nor the optative or subjunctive mood. When these moods are needed, they are borrowed from forms in *ύω*.

8. Verbs in *μι* have no second future, second aorist passive, nor perfect middle.

(1) Old form *θίθημι*, changed to *τίθημι*, in order to prevent an aspirate from beginning two successive syllables.

THE ACTIVE VOICE.

Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infīn.	Part.
Present	<i>ἴσθ-ημι</i> <i>τίθ-ημι</i> <i>δίδ-ωμι</i> <i>δείκν-υμι</i>	<i>-αθι</i> <i>-ετι</i> <i>-οθι</i> <i>-υθι</i>	<i>-αῖην</i> <i>-εῖην</i> <i>-οῖην</i> 	<i>-ῶ</i> <i>-ῶ</i> <i>-ῶ</i> 	<i>-άναι</i> <i>-έναι</i> <i>-όναι</i> <i>-ύναι</i>	<i>-άς.</i> <i>-είς.</i> <i>-ούς.</i> <i>-ύς.</i>
Imperfect	<i>ἴστην</i> <i>ἐτίθην</i> <i>ἐδίδων</i> <i>ἐδείκνυν</i>	The rest like the present.				
2d Aorist	<i>ἔστην</i> <i>ἔθην</i> <i>ἔδων</i>	<i>στήθι</i> <i>θές</i> <i>δός</i>	<i>σταῖην</i> <i>θείην</i> <i>δοίην</i>	<i>στῶ</i> <i>θῶ</i> <i>δῶ</i>	<i>στήναι</i> <i>θεῖναι</i> <i>δοῦναι</i>	<i>στάς.</i> <i>θείς.</i> <i>δούς.</i>

The other tenses are regularly formed from verbs in *ω*; thus:

	Indic.	Imper.	Optat.	Subj.	Infīn.	Part.
1st Future	<i>στήσ-ω</i> <i>θήσ-ω</i> <i>δώσ-ω</i> <i>δείξ-ω</i>	<i>. . .</i> <i>. . .</i> <i>. . .</i> <i>. . .</i>	<i>-οίμι</i> <i>-οίμι</i> <i>-οίμι</i> <i>-οίμι</i>	<i>. .</i> <i>. .</i> <i>. .</i> <i>. .</i>	<i>-εῖν</i> <i>-εῖν</i> <i>-εῖν</i> <i>-εῖν</i>	<i>-ών.</i> <i>-ών.</i> <i>-ών.</i> <i>-ών.</i>
1st Aorist	<i>ἔστησα</i> <i>ἔθηκα</i> <i>ἔδωκα</i> <i>ἔδειξα</i>	<i>στήσ-ον</i> <i>. . .</i> <i>. . .</i> <i>δείξ-ον</i>	<i>-αιμι</i> <i>. .</i> <i>. .</i> <i>-αιμι</i>	<i>-ω</i> <i>. .</i> <i>. .</i> <i>-ω</i>	<i>-αι</i> <i>. .</i> <i>. .</i> <i>-αι</i>	<i>-ας.</i> <i>. .</i> <i>. .</i> <i>-ας.</i>
Perfect	<i>ἔστηκ-α</i> <i>τέθεικ-α</i> <i>δέδωκ-α</i> <i>δέδειχ-α</i>	<i>-ε</i> <i>-ε</i> <i>-ε</i> <i>-ε</i>	<i>-οίμι</i> <i>-οίμι</i> <i>-οίμι</i> <i>-οίμι</i>	<i>-ω</i> <i>-ω</i> <i>-ω</i> <i>-ω</i>	<i>-έναι</i> <i>-έναι</i> <i>-έναι</i> <i>-έναι</i>	<i>-ώς.</i> <i>-ώς.</i> <i>-ώς.</i> <i>-ώς.</i>

Pluperfect.

ἑστήκειν or *εἰστήκειν*, *ἐτεθείκειν*, *ἐδεδώκειν*, *ἐδεδείχεν*.

Numbers and Persons.

PRESENT.

Singular.	Dual.	Plural.
<i>ἴσθ-ημι</i> <i>ης</i> <i>ησι</i>	<i>ἄτον</i> <i>ἄτον</i>	<i>ἄμεν</i> <i>ἄτε</i> <i>ἄσι.</i>
<i>τίθ-ημι</i> <i>ης</i> <i>ησι</i>	<i>ετον</i> <i>ετον</i>	<i>εμεν</i> <i>ετε</i> <i>εῖσι.</i>
<i>δίδ-ωμι</i> <i>ως</i> <i>ωσι</i>	<i>οτον</i> <i>οτον</i>	<i>ομεν</i> <i>οτε</i> <i>οὔσι.</i>
<i>δείκν-υμι</i> <i>υς</i> <i>υσι</i>	<i>ὔτον</i> <i>ὔτον</i>	<i>ὔμεν</i> <i>ὔτε</i> <i>ὔσι.</i>

IMPERFECT.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
ἴσταν-ην	ης η	ἄτον ἄτην		ἄμεν ἄτε ἄσαν.	
ἐτίθ-ην	ης η	ετον ἐτην		εμεν ετε εσαν.	
ἐδίδ-ων	ως ω	οτον ότην		ομεν οτε οσαν.	
ἐδείκν-υν	υς υ	ῥτον ῥτην		ῥμεν ῥτε ῥσαν.	

SECOND AORIST.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
ἔσταν-ην	ης η	ἦτον ἦτην		ἦμεν ἦτε ἦσαν.	
ἐθ-ην	ης η	ετον ἐτην		εμεν ετε εσαν.	
ἐδ-ων	ως ω	οτον ότην		ομεν οτε οσαν.	

IMPERATIVE MOOD.

PRESENT.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
ἴστα-θι	} τω	τον των		τε τωσαν.	
τίθε-τι					
δίδο-θι					
δείκνῦ-θι					

SECOND AORIST.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
στῆ-θι	στήτω	στήτον στήτων		στήτε στήτωσαν.	
θές	θέτω	θέτον θέτων		θέτε θέτωσαν.	
δός	δότη	δότον δότων		δότε δότησαν.	

OPTATIVE MOOD.

PRESENT.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
ἵσταί-ην	} ης η	ητον ἦτην		ἦμεν ἦτε ἦσαν and εν.	
τιθεί-ην					
διδοί-ην					

SECOND AORIST.

<i>Singular.</i>		<i>Dual.</i>		<i>Plural.</i>	
σταί-ην	} ης η	ητον ἰήτην		ἰμεν ἰτε ἰσαν and εν.	
θεί-ην					
δοί-ην					

SUBJUNCTIVE MOOD.

PRESENT.

<i>Singular.</i>			<i>Dual.</i>		<i>Plural.</i>		
ἴστ-ῶ	ῆς	ῆ	ῆτον	ῆτον	ῶμεν	ῆτε	ῶσι.
τιθ-ῶ	ῆς	ῆ	ῆτον	ῆτον	ῶμεν	ῆτε	ῶσι.
διδ-ῶ	ῶς	ῶ	ῶτον	ῶτον	ῶμεν	ῶτε	ῶσι.

SECOND AORIST.

<i>Singular.</i>			<i>Dual.</i>		<i>Plural.</i>		
στῶ	στῆς	στῆ	στῆτον	στῆτον	στῶμεν	στῆτε	στῶσι.
θῶ	θῆς	θῆ	θῆτον	θῆτον	θῶμεν	θῆτε	θῶσι.
δῶ	δῶς	δῶ	δῶτον	δῶτον	δῶμεν	δῶτε	δῶσι.

INFINITIVE MOOD.

PRESENT.

ιστάναι. τιθέναι. διδόναι. δεικνύναι.

SECOND AORIST.

στήναι. θεῖναι. δοῦναι.

PARTICIPLES.

PRESENT.

ἴστ-ὰς ᾶσα ἄν.
 τιθ-εῖς εἶσα ἐν.
 διδ-οὺς οὖσα ὄν.
 δεικν-ὺς ὕσα ὕν.

SECOND AORIST.

στὰς στᾶσα στάν.
 θεῖς θεῖσα θέν.
 δοὺς δοῦσα δόν.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Optat.	Subj.	Infın.	Part.
Present	ἴστ-αμαι	-ασο	-αίμην	-ῶμαι	-ασθαι	-άμενος.
	τιθ-εμαι	-εσο	-είμην	-ῶμαι	-εσθαι	-έμενος.
	δίδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-όμενος.
	δείκν-υμαι	-υσο			-υσθαι	-ύμενος.
Imperfect	ἰστάμην	} The rest like the present.				
	ἐτιθέμην					
	ἐδιδόμην					
	ἐδεικνύμην					

Tenses formed from Verbs in ω.

	Indic.	Imper.	Optat.	Subj.	Infīn.	Part.
Perfect {	ἔστ-amai τέθ-ειμαι δέδ-ομαι δέδ-ειγμαι	-ασο -εισο -οσο	-αίμην -εἰμην -οίμην	-ῶμαι -ῶμαι -ῶμαι	-ᾶσθαι -εἶσθαι -όσθαι -εἶχθαι	-αμένος. -ειμένος. -ομένος. -ειγμένος.
Plup. {	ἑστάμην ἐτεθείμην ἐδεδόμην ἐδεδείγμην	The rest like the perfect.				
3d Fut. {	ἑστάσ-ομαι τεθείσ-ομαι δεδόσ-ομαι	. . . . . . . . .	-οίμην -οίμην -οίμην	. . . . . . . . .	-εσθαι -εσθαι -εσθαι	-όμενος. -όμενος. -όμενος.
1st Aor. {	ἑστάθην ἐτέθην ἐδόθην ἐδείχθην	στάθ-ητι τέθ-ητι δόθ-ητι	-εἶην -εἶην -εἶην	-ῶ -ῶ -ῶ	-ῆναι -ῆναι -ῆναι δειχθ-ῆναι	-εἷς. -εἷς. -εἷς. -εἷς.
1st Fut. {	σταθήσ-ομαι τεθήσ-ομαι δοθήσ-ομαι δειχθήσ-ομαι	. . . . . . . . . . . .	-οίμην -οίμην -οίμην	. . . . . . . . . . . .	-εσθαι -εσθαι -εσθαι -εσθαι	-όμενος. όμενος. όμενος. όμενος.

Numbers & Persons.

INDICATIVE MOOD.

PRESENT.

Singular.	Dual.	Plural.
ἵστα- τίθε- δίδο- δείκνυ- }	μαι σαι ται	μεθον σθον σθον
		μεθα σθε νται.

IMPERFECT.

Singular.	Dual.	Plural.
ἵστά- ἐτιθέ- ἐδιδό- ἐδείκνυ- }	μην συ το	μεθον σθον σθην
		μεθα σθε ντο.

IMPERATIVE MOOD.

PRESENT.

Singular.	Dual.	Plural.
ἵστα- τίθε- δίδο- δείκνυ- }	σο σθω	σθον σθων
		σθε σθωσαν.

OPTATIVE MOOD.

PRESENT.

Singular.	Dual.	Plural.
<i>ἵσταί-τιθεί-διδού-</i> } <i>μην ο το</i>	<i>μεθον σθον σθην</i>	<i>μεθα σθε ντο.</i>

SUBJUNCTIVE MOOD.

PRESENT.

Singular.	Dual.	Plural.
<i>ἴστ-ῶμαι ἦ ἦται</i> <i>τιθ-ῶμαι ἦ ἦται</i> <i>διδ-ῶμαι ῶ ῶται</i>	<i>ῶμεθον ἦσθον ἦσθον</i> <i>ῶμεθον ἦσθον ἦσθον</i> <i>ῶμεθον ῶσθον ῶσθον</i>	<i>ῶμεθα ἦσθε ὦνται.</i> <i>ῶμεθα ἦσθε ὦνται.</i> <i>ῶμεθα ῶσθε ὦνται.</i>

INFINITIVE.

PRESENT.

ἵστασθαι.
τίθεσθαι.
δίδοςθαι.
δείκνυσθαι.

PARTICIPLE.

PRESENT.

ἱστάμεν-ος
τιθέμεν-ος
διδόμεν-ος
δεικνύμεν-ος } *η ον.*

MIDDLE VOICE.

The Moods and Tenses.

The present and imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imper.	Optat.	Subj.	Infinit.	Part.
<i>ἐστάμην</i>	<i>στάσο</i>	<i>σταίμην</i>	<i>στώμαι</i>	<i>στάσθαι</i>	<i>στάμενος.</i>
<i>ἐθέμην</i>	<i>θέσο</i>	<i>θείμην</i>	<i>θώμαι</i>	<i>θέσθαι</i>	<i>θέμενος.</i>
<i>ἐδόμην</i>	<i>δόσο</i>	<i>δοίμην</i>	<i>δώμαι</i>	<i>δόσθαι</i>	<i>δόμενος.</i>

Tenses formed from Verbs in ω.

1st Aorist	{	<i>ἐστησάμην</i>	<i>στήσ-αι</i>	<i>-αίμην</i>	<i>-ωμαι</i>	<i>-ασθαι</i>	<i>-άμενος.</i>
		<i>ἐθηκάμην</i>	.	.	.	.	.
		<i>ἐδωκάμην</i>	.	.	.	.	.
		<i>ἐδειξάμην</i>	<i>δείξ-αι</i>	<i>-αίμην</i>	<i>-ωμαι</i>	<i>-ασθαι</i>	<i>-άμενος.</i>
1st Future	{	<i>στήσ-ομαι</i>	.	.	.	<i>-εσθαι</i>	<i>-όμεν</i>
		<i>θήσ-ομαι</i>	.	.	.		
		<i>δώσ-ομαι</i>	.	.	.		
		<i>δείξ-ομαι</i>	.	.	.		

Numbers & Persons.

INDICATIVE MOOD.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἐστά- ἐθέ- ἐδό- } μὴν σο το	μεθον σθον σθην	μεθα σθε ντο.

IMPERATIVE MOOD.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
στά- θέ- δό- } σο σθω	σθον σθων	σθε σθωσαν.

OPTATIVE MOOD.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
σταί- θεί- δοί- } μὴν ο το	μεθον σθον σθην	μεθα σθε ντο.

SUBJUNCTIVE MOOD.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
στ-ῶμαι ἦ ἦται	ῶμεθον ἦσθον ἦσθον	ῶμεθα ἦσθε ὦνται.
θ-ῶμαι ἦ ἦται	ῶμεθον ἦσθον ἦσθον	ῶμεθα ἦσθε ὦνται.
δ-ῶμαι ῶ ῶται	ῶμεθον ῶσθον ῶσθον	ῶμεθα ῶσθε ὦνται.

INFINITIVE MOOD.

SECOND AORIST.

στάσθαι.
θέσθαι.
δόσθαι.

PARTICIPLE.

SECOND AORIST.

στά-
θέ-
δό- } μενος μένη μενον.

FORMATION OF THE TENSES.

ACTIVE VOICE.

The Imperfect

is formed from the present, by prefixing the augment, and changing *μι* into *ν*; as, *τίθηναι*, *ἐτίθην*.

The Second Aorist

is formed from the imperfect, by dropping the reduplication, as *ἐτίθην*, *ἔθην*; or by changing the improper reduplication into the augment, as *ἴστην*, *ἔστην*.

PASSIVE VOICE.

The Present

is formed from the present active, by shortening the penult, and changing *μι* into *μαι*; as, *ἴστημι*, *ἰστάμαι*.

The Imperfect

is formed from the present, by prefixing the augment, and changing *μαι* into *μην*; as, *τίθεμαι*, *ἐτιθέμην*.

MIDDLE VOICE.

The Second Aorist

is formed from the imperfect, by dropping the reduplication; as, *ἐτιθέμην*, *ἐθέμην*; *ἰστάμην*, *ἐστάμην*.

REMARKS ON VERBS IN *μι*.

1. The number of verbs in *μι*, in the Attic and common dialects, is very small: and among these few are only four which have a complete conjugation peculiar to themselves; namely, *τίθηναι*, *ἵηναι*, *ἴστηναι*, and *δίδωμι*.

2. These verbs were chiefly used in the Æolo-Doric dialect: and in the writers of that dialect, verbs very frequently occur in the form *μι*, which in other dialects terminate in *άω*, *έω*; as, *νίκημι*, *φόρημι*, for *νικάω*, *φορέω*.

3. These forms in μ are to be regarded as among the oldest in the language, and occur frequently in the poems of Homer and Hesiod. After the dialects arose, the Ionic and Attic retained some of these verbs; namely, those above given (§ 1.), and those in $\nu\mu$, instead of which they very seldom use the forms in $\acute{\upsilon}\omega$. The Æolic, however, which retained the most of the ancient language, continued to use the greater part of them.

4. Historically considered, then, the verb in μ must have been at least as old as those in ω , and of more extensive use than appears in the works which have come down to us.

5. The first aorists in $\kappa\alpha$, of verbs in μ , are thought to have been originally perfects, and to have been subsequently used as aorists, when a peculiar form was introduced for the perfect.

6. The aorists in $\kappa\alpha$ have not the rest of the moods after the indicative; and therefore, in giving the moods and tenses, we cannot say $\acute{\epsilon}\theta\eta\kappa\alpha$, $\theta\eta\kappa\omicron\nu$, $\theta\eta\kappa\alpha\iota\mu$, &c., but must pass to the second aorist; as, $\acute{\epsilon}\theta\eta\kappa\alpha$, $\theta\epsilon\varsigma$, $\theta\epsilon\acute{\iota}\eta\nu$, &c.

7. In Ionic and Doric, the forms $\acute{\epsilon}\omega$, $\acute{\alpha}\omega$, $\acute{\omicron}\omega$, often occur in the present and imperfect singular, with the reduplication; as, $\tau\iota\theta\epsilon\acute{\iota}\varsigma$, $\acute{\epsilon}\pi\iota\tau\iota\theta\epsilon\acute{\iota}\varsigma$, $\delta\acute{\iota}\delta\omicron\iota\varsigma$, $\acute{\epsilon}\delta\acute{\iota}\delta\omicron\nu\varsigma$, &c.

8. In the third person plural the form $\bar{\alpha}\sigma\iota$ is used by the Attics; which occurs also frequently in Ionic, and hence is called Ionic; as, $\tau\iota\theta\acute{\epsilon}\bar{\alpha}\sigma\iota$, $\delta\acute{\iota}\delta\acute{\omicron}\bar{\alpha}\sigma\iota$, &c.

9. The first aorist in $\kappa\alpha$ occurs in good writers almost exclusively in the singular and in the third person plural. In the rest of the persons, the second aorist is more used; which, again, hardly occurs in the singular.

10. The optative present and second aorist, as in the aorist passive of verbs in ω , have in the plural, in the Poets as well as prose writers, more commonly $\acute{\epsilon}\acute{\iota}\mu\epsilon\nu$, $\acute{\epsilon}\acute{\iota}\tau\epsilon$, $\acute{\epsilon}\acute{\iota}\epsilon\nu$; $\acute{\alpha}\acute{\iota}\mu\epsilon\nu$, $\acute{\alpha}\acute{\iota}\tau\epsilon$, $\acute{\alpha}\acute{\iota}\epsilon\nu$; $\acute{\omicron}\acute{\iota}\mu\epsilon\nu$, $\acute{\omicron}\acute{\iota}\tau\epsilon$, $\acute{\omicron}\acute{\iota}\epsilon\nu$; instead of $\acute{\epsilon}\acute{\iota}\eta\mu\epsilon\nu$, $\acute{\epsilon}\acute{\iota}\eta\tau\epsilon$, &c.

11. In the verb $\acute{\iota}\sigma\tau\eta\mu\iota$, the perfect, pluperfect, and second aorist have an intransitive meaning, "to stand;" the rest of the tenses a transitive one, "to place." Thus, $\acute{\epsilon}\sigma\tau\eta\kappa\alpha$ signifies "I stand;" $\acute{\epsilon}\acute{\iota}\sigma\tau\eta\kappa\epsilon\iota\nu$, "I was standing." But $\acute{\epsilon}\sigma\tau\eta\nu$, "I stood," as a transient action.

12. The form $\acute{\epsilon}\sigma\tau\acute{\alpha}\kappa\alpha$, which is found in the common grammars, occurs in later writers only, and in a transitive sense, "I have placed." The Doric form $\acute{\epsilon}\sigma\tau\bar{\alpha}\kappa\alpha$, with the long penult, is distinct from this.

IRREGULAR OR DEFECTIVE VERBS IN *μι*

may be divided into three classes, each containing three verbs.

- I. From *ἔω* are derived *εἶμι*, "to be;" *εἶμι* and *ἵημι*, "to go."
- II. From *ἔω* are derived *ἵημι*, "to send;" *ἥμαι*, "to sit;" *εἶμαι*, "to clothe one's self."
- III. *Κεῖμαι*, "to lie down;" *ἴσῃμι*, "to know;" *φημι*, "to say."

CLASS I.

1. *Εἶμι*, "To be,"

has been before conjugated, as it is used in some of its tenses as an *auxiliary* to the passive voice of verbs in *ω*.

2. *Εἶμι*, "To go."

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>εἶμι εἷς or εἷ εἶσι</i>	<i>ἵτον ἵτον</i>	<i>ἵμεν ἵτε εἷσι, ἴσι or ἴασι.</i>

IMPERFECT.

<i>ἥειν ἥεις ἥει</i>	<i>ἥειτον ἥείτην</i>	<i>ἥειμεν ἥειτε ἥεισαν.</i>
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FUTURE, *εἴσω*.FIRST AORIST, *εἶσα*.PERFECT, *εἶκα*.

PLUPERFECT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>εἶκ-ειν εἷς εἷ</i>	<i>εἵτον εἵτην</i>	<i>εἶμεν εἶτε εἶσαν.</i>

SECOND AORIST.

<i>ἵον ἵες ἵε</i>	<i>ἵετον ἵέτην</i>	<i>ἵομεν ἵετε ἵον.</i>
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IMPERATIVE MOOD.

PRESENT.

<i>ἵθι or εἷ ἵτω</i>	<i>ἵτον ἵτων</i>	<i>ἵτε ἵτωσαν.</i>
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SECOND AORIST.

<i>ἵε ἰέτω</i>	<i>ἵετον ἰέτων</i>	<i>ἵετε ἰέτωσαν.</i>
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OPTATIVE MOOD.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἴοιμι ἴοις ἴοι	ἴοιτον ἰοίτην	ἴοιμεν ἴοιτε ἴοιεν.

SUBJUNCTIVE MOOD.

SECOND AORIST.

ἴω ἴης ἴῃ	ἴητον ἴητον	ἴωμεν ἴητε ἴωσι.
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INFINITIVE.

PRESENT.

ἰέναι.

PARTICIPLE.

SECOND AORIST.

ἰὼν ἰούσα ἰόν.

REMARKS.

1. The Attics regularly use the present tense of εἶμι in a future tense, "*I will go.*" This usage occurs also in Ionic. The form εἴσομαι occurs in Attic only, as the future of οἶδα.

2. The form εἶ is more used in Attic than εἷς. Homer has also εἴσθα, *Il.* 10. 450, &c.

3. In the imperative, the form ἴθι is more used than εἶ. For ἴτωσαν we have occasionally, in Attic, ἴτων.

4. The imperfect ἥειν is nothing more than the form εἶν with η as a prefix, analogous to which are the forms ἥειδεν and ἥιον. The form ἥια, Attic ῆα, also occurs, and is erroneously regarded by some as the perfect middle, just as ἥειν is sometimes miscalled the pluperfect middle. The best grammarians regard ῆα as merely an Ionic form for ἥειν; just as in τίθημι, the Ionic ἐτίθεα is the same as ἐτίθην; and in εἰμι, "*I am,*" the Ionic ῆα is the same as ῆν.

5. The form ῆα never has the signification of the perfect, and ἥειν never that of the pluperfect; but both forms agree in this respect, and designate generally a time past, either absolutely, or with reference to another time; that is, they stand for the aorist and imperfect.

6. From what has been said respecting ἥειν, it will be seen at once how erroneous it is to subscribe the ι under the η. This mistake arose from the tense in question being regarded as a pluperfect, and deduced from ῆα. In

ῆα the subscript ι is correct, since this form is contracted from ῆια.

7. We have called ἰὼν the second aorist participle, since it follows the analogy of the aorist participle in having the accent on the ending. Others make it a present participle.

(3.) ἵημι, "To go."

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἵημι ἵης ἵησι	ἵετον ἵετον	ἵεμεν ἵετε ἵέσι.

IMPERFECT.

		ἵεσαν.
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OPTATIVE MOOD.

PRESENT.

ἵείη.		
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INFINITIVE.

PRESENT

ἵέναι.

PARTICIPLE.

PRESENT.

ἵείς ἵέντος.

MIDDLE VOICE.

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἵε-μαι σαι ται	μεθον σθον σθον	μεθα σθε νται.

IMPERFECT.

ἵε-μην σο το	μεθον σθον σθην	μεθα σθε ντο.
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IMPERATIVE.

PRESENT.

ἵεσο ἵεσθω.

PARTICIPLE.

PRESENT.

ἵέμεν-ος η ον.

INFINITIVE.

ἵεσθαι.

CLASS II.

(1.) Ἰημι, "To send."

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἰημι ἰης ἰησι	ἴετον ἴετον	ἴεμεν ἴετε ἰέεισι.

IMPERFECT.

ἰην ἰης ἰη	ἴετον ἰέτην	ἴεμεν ἴετε ἴσαν.
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FIRST FUTURE.

ἦσ-ω εἰς εἰ	εἶτον εἶτον	οἶμεν εἶτε οὔσι.
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FIRST AORIST.

ἦκα

PERFECT.

εἶκα.

PLUPERFECT.

εἴκειν.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἦν ἦς ἦ	ἔτον ἔτην	ἔμεν ἔτε ἔσαν.

IMPERATIVE MOOD.

PRESENT.

ἴεθι ἰέτω	ἴετον ἰέτων	ἴετε ἰέτωσαν.
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SECOND AORIST.

ἔς ἔτω	ἔτον ἔτων	ἔτε ἔτωσαν.
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OPTATIVE MOOD.

PRESENT.

ἰεί-ην ἦς ἦ	ἦτον ἦτην	ἦμεν ἦτε ἦσαν.
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FIRST FUTURE.

ἦσοιμι.

PERFECT.

εἴκοιμι.

SECOND AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
εἶ-ην ἦς ἦ	ἦτον ἦτην	ἦμεν ἦτε ἦσαν.

SUBJUNCTIVE MOOD.

PRESENT.

ἰῶ ἰῆς ἰῆ	ἰῆτον ἰῆτον	ἰῶμεν ἰῆτε ἰῶσι.
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PERFECT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
εἶκ-ω ἤς ἦ	ἦτον ἦτον	ῶμεν ἦτε ὦσι

SECOND AORIST.

ᾶ ᾦς ᾦ	ᾦτον ᾦτον	ᾶμεν ᾦτε ᾶσι
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INFINITIVE MOOD.

PRESENT.

ἰέναι.

FIRST FUTURE.

ἦσειν.

PERFECT.

εἰκέναι.

SECOND AORIST

εἶναι.

PARTICIPLES.

PRESENT.

ἰεῖς ἰεῖσα ἰέν.

FIRST FUTURE.

ἦσων ἦσουσα ἦσον.

PERFECT.

εἰκώς εἰκυῖα εἰκός.

SECOND AORIST.

εἶς εἶσα ἔν.

PASSIVE VOICE.

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἴε-μαι σαι ται	μεθον σθον σθον	μεθα σθε νται.

IMPERFECT.

ἰέ-μην σο το	μεθον σθον σθην	μεθα σθε ντο.
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PERFECT.

εἶ-μαι σαι ται	μεθον σθον σθον	μεθα σθε νται.
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PLUPERFECT.

εἴ-μην σο το	μεθον σθον σθην	μεθα σθε ντο.
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P. P. FUTURE.

εἴσομαι.

FIRST AORIST.

ἔθην and εἶθην.

FIRST FUTURE.

ἐθήσομαι.

MIDDLE VOICE.

Present and Imperfect like the Passive.¹

FIRST AORIST.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἤκ-άμην ω ατο	άμεθον ασθον άσθην	άμεθα ασθε αντο.

FIRST FUTURE.

ἥσ-ομαι ει. εται	όμεθον εσθον εσθον	όμεθα εσθε ονται.
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SECOND AORIST.

ἔμην ἔσο ἔτο	ἔμεθον ἔσθον ἔσθην	ἔμεθα ἔσθε ἔντο.
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IMPERATIVE MOOD.

PERFECT.

εἶσο	εἶσθω	εἶσθον εἶσθων	εἶσθε εἶσθωσαν.
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SECOND AORIST.

ἔσο & οὖ	ἔσθω	ἔσθον ἔσθων	ἔσθε ἔσθωσαν.
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OPTATIVE MOOD.

FIRST FUTURE.

ἡσεί-μην ο το	μεθον σθον σθην	μεθα σθε ντο.
---------------	-----------------	---------------

SECOND AORIST.

εἴ-μην ο το	μεθον σθον σθην	μεθα σθε ντο.
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SUBJUNCTIVE MOOD.

SECOND AORIST.

ῶμαι ἦ ἦται	ῶμεθον ἦσθον ἦσθον	ῶμεθα ἦσθε ῶνται.
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INFINITIVE MOOD.

FIRST FUTURE.

ἥσασθαι.

SECOND AORIST.

ἔσθαι.

PARTICIPLES.

FIRST FUTURE.

ἡσόμεν-ος η ον.

SECOND AORIST.

ἔμεν-ος η ον.

(1) The middle form ἵμαι is used in the sense of "to hasten;" literally, "to send one's self on." Hence arises the kindred meaning of "to desire;" i.e. to send one's self after any thing, in which sense it is the root of ἵμερος, "desire."

(2.) Ἔμαι, "To sit."¹

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἔμαι ἔσαι ἔται ἔμεθον ἔσθον ἔσθον ἔμεθα ἔσθε ἔνται. ²		

IMPERFECT.

ἔμην ἔσο ἔτο ἔμεθον ἔσθον ἔσθην ἔμεθα ἔσθε ἔντο.		
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IMPERATIVE MOOD.

PRESENT.

ἔσο ἔσθω ἔσθον ἔσθων ἔσθε ἔσθωσαν.		
--	--	--

INFINITIVE.

PRESENT.

ἔσθαι.

PARTICIPLE.

PRESENT.

ἔμεν-ος η ον.³

(3.) Εἶμαι, "To clothe one's self."

INDICATIVE MOOD.

PRESENT AND PERFECT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
εἶμαι εἶσαι εἶται & εἴσται | — | — εἴνται.		
εἶμην εἶσο & ἔσσο εἶτο | PLUPERFECT. | — εἴντο.		
εἶσ- } <i>First Aorist.</i> | εἶσθον εἶσθον εἶσθην | εἶμεθα εἶσθε αὐτο.		
ἔσσ- }		
ἔεισ- }		

PARTICIPLES.

PRESENT AND PERFECT.

εἶμενος.

FIRST AORIST.

ἔσσάμενος.

(1) This verb is considered, by many grammarians, as a perfect passive, from ἔω, "I set," being for εἶμαι, εἶσαι, &c. The compound κάθημαι is more common than the simple verb.

(2) For ἔνται the Ionians used ἔαται; and for ἔντο, in the pluperfect, ἔατο; for which the Poets said εἶται and εἶατο.

(3) The accent is on the antepenult, on account of the present signification. The true accentuation, if ἔμενος be regarded as a perfect participle, is on the penult, ἔμένος.

CLASS III.

(1.) *Κεῖμαι*, "To lie down."

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
κεῖ-μαι σαι ται	μεθον σθον σθον	μεθα σθε νται.

IMPERFECT.

ἐκεῖ-μην σο το	μεθον σθον σθην	μεθα σθε ντο.
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FIRST FUTURE.

κείσ-ομαι ει εται	όμεθον εσθον εσθον	όμεθα εσθε ονται.
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IMPERATIVE MOOD.

PRESENT.

κείσο κείσθω	κείσθον κείσθων	κείσθε κείσθωσαν.
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OPTATIVE MOOD.

PRESENT.

κεοί-μην ο το	μεθον σθον σθην	μεθα σθε ντο.
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SUBJUNCTIVE MOOD.

PRESENT.

κέωμαι.

FIRST AORIST.

κείσωμαι.

INFINITIVE.

PRESENT.

κείσθαι.

PARTICIPLE.

PRESENT.

κείμεν-ος η ον.

(2.) *ἴσῃμι*, "To know."¹

INDICATIVE MOOD.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
ἴσ-ῃμι ῆς ῆσι	ατον ατον	αμεν ατε, and } ασι. ² μεν τε }

IMPERFECT.

ἴσ-ῃν ῆς ῆ	ατον ἄτην	αμεν ατε ασαν & αν.
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(1) The verb *ἴσῃμι* occurs in the singular only in Doric writers; as, *ἴσαμι*, *Theocrit.* 5, 119. According to the grammarians, *οἶδαμεν*, the first person plural of *οἶδα*, was changed by the Ionic writers into *ἴδμεν*, which the Attics softened into *ἴσμεν*; and from this last was formed a new present, namely, the verb *ἴσῃμι*.

(2) In common use, the dual and plural of the present tense alone occur: for the singular, *οἶδα*, is employed. Thus, *οἶδα*, *οἶσθα*, *οἶδε*; Dual, *ἴστον*, *ἴστων*; Plural, *ἴσμεν*, *ἴστε*, *ἴσασι*.

IMPERATIVE MOOD.

PRESENT.

ἴσ-αθι and θι, ἄτω and τω	ατον and τον, ἄτων and των	ατε and τε, ἄτωσαν, τῶσαν, and των.
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INFINITIVE.

PRESENT.

ἰσάναι.

PARTICIPLE.

PRESENT.

ἴσα-ς σα ν.

MIDDLE VOICE.¹

INDICATIVE MOOD.

PRESENT.

*Singular.**Dual.**Plural.*

ἴσα-μαι	σαι	ται	μεθον	σθον	σθον	μεθα	σθε	νται.
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IMPERFECT.

ισά-μην	σο	το	μεθον	σθον	σθην	μεθα	σθε	ντο.
---------	----	----	-------	------	------	------	-----	------

INFINITIVE.

PRESENT.

ἴσασθαι.

PARTICIPLE.

PRESENT.

ἰσάμεν-ος η ον.

(3.) Φημί, "To say."

INDICATIVE MOOD.

PRESENT.

*Singular.**Dual.**Plural.*

φημι	φής	φησὶ	φατὸν	φατὸν	φαμέν	φατέ	φασί.
------	-----	------	-------	-------	-------	------	-------

IMPERFECT.

ἔφ-ην	ης	η	ατον	άτην	αμεν	ατε	ασαν & αν.
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FIRST FUTURE.

φήσ-ω	εις	ει	ετον	ετον	ομεν	ετε	ουσι.
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FIRST AORIST.

ἔφησ-α	ας	ε	ατον	άτην	αμεν	ατε	αν.
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IMPERATIVE MOOD.

PRESENT.

φάθι	φάτω	φάτον	φάτων	φάτε	φάτωσαν.
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(1) The passive ἴσασθαι is not in use.

OPTATIVE MOOD.

			PRESENT.				
φαί-ην	ης	η		ητον	ήτην		ημεν ητε ησαν and μεν τε εν.
			FIRST AORIST.				
φήσ-αιμι	αις	αι	|	αιτον	αίτην	|	αιμεν ατε αιεν.

SUBJUNCTIVE MOOD.

			PRESENT.				
φῶ	φῆς	φῆ	|	φῆτον	φῆτον	|	φῶμεν φῆτε φῶσι.
INFINITIVE.					PARTICIPLES.		
PRESENT.					PRESENT.		
φάναι.					φὰς φᾶσα φάν.		
FIRST AORIST.					FIRST FUTURE.		
φήσαι.					φήσων.		
SECOND AORIST.					FIRST AORIST.		
φήναι.					φήσας.		

PASSIVE VOICE.

INDICATIVE.		IMPERATIVE.	
PERFECT. πέφαμαι —πέφαται.		πεφάσθω.	
INFINITIVE.		PARTICIPLE.	
πεφάσθαι.		πεφασμέν-ος η ον.	

MIDDLE VOICE.

INDICATIVE MOOD.

PRESENT.		
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
φα-μαὶ	σαι	ταὶ
|	μεθον	σθον σθον
|	μεθα	σθε νται.
IMPERFECT.		
ἐφά-μην	σο	το
|	μεθον	σθον σθην
|	μεθα	σθε ντο.

IMPERATIVE MOOD.

PRESENT.		
φάσ-ω	θω	|
|	θον	θων
|	θε	θωσαν.
INFINITIVE.		
PRESENT.		
φάσθαι.		
PARTICIPLE.		
PRESENT.		
φάμεν-ος η ον.		

REMARKS.

1. The present indicative of *φημι*, with the exception of the second person singular, is enclitic; i.e. throws back its accent upon the preceding word.

2. The imperfect *ἔφην*, &c., is generally placed after one or more words of the speaker, as an aorist, like the Latin *inquit*, even when another word of the same signification precedes. *Ἐφην, φῶ*, and the infinitive *φάναι*, are always used of past time; as, *φάναι τὸν Σωκράτην*, "*that Socrates has said.*"

3. In the language of common life, *ῆν, ῆς, ῆ*, is frequently put for *ἔφην, ἔφης, ἔφη*. Thus, *ῆ δ' ὅς*, "*said he;*" *ῆν δ' ἐγώ*, "*said I.*"

4. The aorist *ἔφησα* is hardly used in the Attic dialect, except in the sense of "*to maintain;*" as, *ἀπέφησε*, "*she refused;*" *Xen. Cyrop.* 6. 1. 32. The optative *φῆσαιμι* and subjunctive *φῆσω* often occur in this same sense.

DEFECTIVE VERBS.¹

1. From irregular verbs must be distinguished the defectives, of which a considerable number occur in the Greek language. These exhibit no deviation in the formation of tenses, like the irregular verbs, but are characterized by the following peculiarities:—

2. From the great copiousness of the Greek language; from the diversity of its dialects, of which several attained a high cultivation, and were established in written productions; and from the particular attention continually bestowed, by the Greeks in general, upon the harmony and improvement of their language, it could not fail to happen that a multitude of old forms gradually declined in use, and were, at length, entirely supplanted by others of more modern date. Thus the simplest form, the present of many verbs, has become obsolete, and is no longer to be met with in the writings of the Greeks; while individual forms, chiefly for the narrative tense, the aorist, are still in use.

(1) *Rost, G. G.* p. 289 seq.

3. Every such relic of an old verb is now associated with the more modern present form to which it belongs in signification, although the two frequently possess no resemblance to each other. Thus we say, that to the present αἰρέω belongs the aorist εἶλον; although it is impossible for the latter form to be deduced in any way from the former, but the two are allied together solely by the common signification, "*to take away.*" The same is the case with respect to ἐλεύσομαι and ἦλθον; both being associated with the present ἔρχομαι, and to others enumerated in the following Catalogue.

CATALOGUE OF IRREGULAR AND DEFECTIVE VERBS.

Observations.

1. The forms distinguished by capitals are all obsolete roots; which are requisite for the deduction of irregular forms still in use, but must no longer be used themselves.

1. To avoid unnecessary prolixity, the extant forms of an irregular verb are often not completely enumerated. These, however, are merely forms which continue in the analogy, and can be formed easily and regularly; and the omission is always indicated by ' &c.' Thus, for example, in αἰνέω, after assigning the future αἰνέσω, the aorist ἤνεσα can be formed at once, and therefore has not been received into the catalogue.

3. Where the signification is not specifically given, the natural one, such as is clear from the signification of the present, must be understood to remain.

4. Forms which are usual only with the Poets, and in the older language, are designated by an asterisk at the beginning.

A.

* Ἄάω, "*I hurt,*" of which the aorist ἄσα or ᾗσα, in the active; ᾗται, the third person singular of the present passive; ᾗσθην in the passive aorist, and ᾗσάμην in the middle aorist, are alone used.

* Ἀγείρω, "*I assemble,*" future ἀγερῶ, perfect ἤγερκα, both regular. The pluperfect, with the Attic reduplication, ἀγγήγερκα; third person

pluperfect passive, *ἀγγέρατο; third person plural, second aorist middle, *ἡγέροντο, besides its participle *ἀγρόμενος.

**Ἀγαμαι*, "*I admire*;" present and imperfect like ἵσταμαι; future, ἀγάσομαι; first aorist passive, ἡγάσθην; first aorist middle, ἡγασάμην.

**Ἀγνυμι*, "*I break*," from *ΑΓΩ; future, ἄξω; first aorist, ἔαξα (with the old form of the augment), in the epic dialect also ἦξα; perfect middle, ἔαγα (with an intransitive signification, "*I am broken*"); second aorist passive, ἐάην.

**Ἀγω*, "*I lead*," future ἄξω, &c.; second aorist, ἤγαγον; infinitive of the second aorist, ἀγαγεῖν; second aorist middle, ἡγαγόμεν, (all these three with the Attic reduplication); perfect, ἦχα; Doric, ἀγήοχα.

**Αείρω*, "*I raise up*," used only in the participle, αείρων; participle passive, αειρόμενος; participle of the first aorist active, αείρας; of the first aorist middle, αειράμενος; of the first aorist passive, αερεθείς; and in the third person singular of the first aorist passive, αέρθη; the third person plural of the same tense, αερθεν; the third person singular of the pluperfect passive, ἄωρτο. All its remaining forms are deduced from αἶρω.

**ἈΕΩ*, infinitive ἀῆναι or ἀῆμεναι, "*to blow*," retains the long characteristic vowel also in the dual and plural, as well as in the passive. Present passive, ἄημαι; first aorist active, ἔεσα; first aorist infinitive active, ἄεσαι, "*to sleep*."

Αἰνέω, "*I praise*," future αἰνέσω, &c.; perfect passive, ἤνημαι; but first aorist passive, ἠνέθην.

Αἶρέω, "*I take*;" future αἰρήσω; perfect, ἤρηκα, Ionic ἀραίρηκα; perfect passive, ἤρημαι; first aorist passive, ἤρέθην. The second aorist is borrowed from the obsolete root *ΕΛΩ; and makes εἶλον, infinitive ελεῖν, for the active; and εἰλόμην, infinitive ἐλέσθαι, for the middle.

Αἶρω, "*I raise*," future ἀρῶ, &c.

Αἰσθάνομαι, "*I feel*," future αἰσθήσομαι, &c.; second aorist, ᾔσθημην; perfect, ᾔσθημαι.

**Ἀκαχμέρος*, "*pointed*," perfect participle passive, from an unusual root, which may be *ΑΚΑΧΩ or *ΑΚΩ, according as a reduplication is assumed or not in ἀκαχμέρος.

**ἈΚΑΧΩ*, "*I afflict*;" second aorist, ἤκαχον; first aorist, ἡκάχησα or ἀκάχησα; second aorist middle, ἡκαχόμεν or ἀκαχόμεν; perfect passive, ἀκάχημαι and ἀκήχεμαι; third person plural perfect passive, ἀκηχέδαται, for ἀκήχενται; third person plural pluperfect passive, ἀκαχείατο for ἀκάχηντο.

**Ἀλεείνω*, "*I avoid*;" to which the epic forms of the first aorist middle are, ἡλεύατο, or ἀλεύατο; participle, ἀλευάμενος; infinitive, ἀλέασθαι, and ἀλεύασθαι, deduced from a root *ΑΔΕ, without σ.

ἄλεξω, "*I avert*," future ἀλεξήσω; and, from ἈΛΕΚΩ, the first aorist middle infinitive, ἀλέξασθαι. From the syncopated form ἈΔΚΩ, and by reduplication, are formed the epic second aorist infinitive, ἀλαλκεῖν, &c.

Ἀλθαίνω, "*I heal*," future ἀλθήσω; second aorist middle, *ἀλθόμην, with an intransitive signification.

Ἀλίσκομαι, "*I am caught*," from ἈΔΟΩ, future ἀλώσομαι; second aorist active (with a passive signification, "*I was caught*,") ἤλων, Attic ἐάλων; second aorist infinitive, ἀλῶναι; second aorist subjunctive, ἀλῶ, ἀλῶς, &c.; second aorist optative, ἀλοίην; participle of second aorist, ἀλούς; perfect, ἤλωκα, Attic ἐάλωκα (in a passive signification, "*I have been caught*").

*Ἀλιταίνω, "*I sin*," future ἀλιτήσω; second aorist, ἤλιτον; second aorist middle, ἤλιτόμην. Also ἀλιτήμενος, as present participle middle, from an accessory form, ἀλίττημι.

Ἄλλομαι, "*I spring*," future ἀλοῦμαι; first aorist, ἤλάμην; second aorist middle, ἤλόμην; epic, in the second and third persons, syncopated and without aspiration, ἄλσο, ἄλτο.

*Ἀλύσσω, "*I shun*," future ἀλύξω; first aorist, ἤλυξα.

Ἀμαρτάνω, "*I err*," future ἀμαρτήσομαι; perfect, ἡμάρτηκα; second aorist, ἡμαρτον, epic ἡμβροτον.

Ἀμβλίσσω, "*I miscarry*," future ἀμβλώσω, &c.; from ἈΜΒΑΟΩ.

Ἀμπέχω and ἀμπισχνοῦμαι: see under Ἔχω.

*Ἀμπλακίσσω, "*I err*" or "*miss*," future ἀμπλακήσω; second aorist, ἡμπλακον; second aorist infinitive, ἀμπλακεῖν.

Ἀμφιέννυμι, "*I dress*," ἈΜΦΙΕΩ, future ἀμφιέσω, Attic ἀμφιῶ; first aorist, ἡμφίεσα; perfect passive, ἡμφίεσμαι, ἀμφιεῖμαι.

Ἀναλίσσω, "*I consume*" or "*spend*," forms from ἀναλόω the future ἀναλώσω; first aorist, ἀνάλωσα; perfect, ἀνάλωκα; both un-augmented with the Attics; but in Ionic with the augment, ἡνάλωκα or ἀνήλωκα.

Ἀνδάνω, "*I please*;" imperfect, ἦνδανον, and εἰνδανον epic, also ἐήνδανον; second aorist, ἔαδον epic, and also ἄδον, besides the third person εὐᾶδε; second aorist infinitive, ἀδεῖν; perfect, ἔαδα and ἔαδα; future, ἀδήσω.

*Ἀνήνοθεν, third person singular of the perfect middle, to denote a finished action, "*gushes forth*," "*rises up*;" to be derived from ἈΝΘΩ, allied to "*I flower*."

Ἀνοίγω or ἀνοίγνυμι: see Οἶγω.

*Ἀνωγα, an old perfect form of uncertain derivation, and with a present meaning, "*I command*" or "*commission*." First person

plural in a syncopated form, *ἄνωγμεν*; imperative, *ἄνωχθι*, besides *ἡνώγεα* as a pluperfect. Hence a new present, *ἄνώγω*; imperfect, *ἡνώγων* and *ἡνώγεον*; future, *ἄνώξω*; first aorist, *ἡνώξα*.

* *Ἀπηύρων*, as first person singular and third person plural of the imperfect, with also an aorist signification, "*I took away*;" second person, *ἀπηύρας*; third person, *ἀπηύρα*, from an assumed radical form, *ἀπαυράω*, of which, however, nothing occurs besides the forms just enumerated. To it *ἀπούρας* belongs as a participle, although their connexion does not admit of being clearly pointed out.

* *Ἀπαφίσκω*, "*I deceive*;" second aorist, *ἤπαφον*; second aorist infinitive, *ἀπαφεῖν*; future, *ἀπαφήσω*.

* *Ἀπεχθάνομαι*, "*I am hated*," future *ἀπεχθήσομαι*; perfect, *ἀπήχθημαι*; second aorist, *ἀπηχθόμην*.

* *Ἀραρίσκω*, "*I fit*;" second aorist, *ἤραρον*; future, *ἄρσω*; first aorist, *ἤρσα*; first aorist middle, *ἤρσάμην*. The perfect middle, *ἄρᾱρα* or *ἄρηρα*, has an intransitive signification; as also the perfect passive, *ἀρήρεμαι*.

* *Ἀρέσκω*, "*I make favourable*" or "*pleasing*;" also intransitive, "*I please*," future *ἀρέσω*, &c.; perfect passive, *ἤρεσμαι*; first aorist passive, *ἤρέσθην*.

* *Ἀρῶ*, radical form to *ἀραρίσκω* and *ἀρέσκω*; also to *αἶρω*.

* *Ἀυξάνω*, "*I increase*;" second aorist, *ἡύξον*; future, *αὐξήσω*; first aorist, *ἡύξηκα*; perfect passive, *ἡύξημαι*; first aorist passive, *ἡύξήθην*; first future middle, *αὐξήσομαι*, as future passive, "*I shall grow*," i. e. be increased.

* *Ἀχθομαι*, "*I am vexed*," future *ἀχθήσομαι*; first aorist passive, *ἠχθέσθην*.

* *ἈΧΩ*, radical form to *ἄχυνται* and *ἈΚΑΧΩ*.

B.

βαίνω, "*I go*," primitive form *BAΩ*, by reduplication *Βιβάω*, *βίβημι*, or, by the insertion of *σκ*, *βάσκω*; future, *βήσομαι*; perfect, *βέβηκα*; second aorist, *ἔβην*; second aorist subjunctive, *βῶ*; second aorist optative, *βαίην*; imperative, *βήθι*; infinitive, *βῆναι*; participle, *βάς*. Some compounds take a transitive signification, and therefore form also the passive forms; perfect, *βέβαμαι*; first aorist, *έβάθην*. In the Ionic dialect the simple verb is also used in the transitive sense, "*to lead*," "*to bring*;" and the future *βήσω*, and first aorist *έβησα*, stand exclusively in this signification. The following accessory forms, from the dialects, must also be observed: 1. Of the third person present, *βιβᾶ*, participle *βιβῶν*, formed from *βιβάω*, and *βιβᾶς* from *βίβημι*.

2. Of the second aorist, third person dual, *βάτην*, besides *βήτην*; third person plural, *ἔβαν*, besides *ἔβησαν*; subjunctive, *βῶ*, lengthened into *βέω* and *βείω*, plural *βείομεν*. 3. The syncopated accessory forms of the perfect, first person plural, *βέβαμεν*, third person plural *βεβάασι*; third person plural of the pluperfect, *βέβασαν*; participle of the perfect, *βεβαῶς*, *βεβαυῖα*, contracted *βεβῶς*, *βεβῶσα*, &c. All these forms belong to the Poets, and particularly to the Epic Poets, with whom an aorist middle *βήσето*, and an imperative *βήσεο*, also occur.

Βάλλω, "*I throw*," future *βαλῶ*, Ionic and with later writers *βαλλήσω*; second aorist, *ἔβαλον*; perfect, *βέβληκα*; perfect passive, *βέβλημαι*; first aorist passive, *ἐβλήθην*; second aorist middle, *ἐβαλόμην*. There are also formed in epic, from an assumed form *BAHMI*, a third person dual, *βλήτην*, either of the imperfect or second aorist; and a third person singular of the second aorist middle, *ἐβλητο*, with a passive signification; besides the infinitive, *βλήσθαι*; participle, *βλήμενος*; optative, *βλείμην*, *βλείω*. Epic writers also form *βεβολήατο*, as a third person singular of the pluperfect passive; and *βεβολημένος*, as a perfect participle passive, from an accessory form *BOΛΕΩ*.

**BAPEΩ*, usual present *βαρύνω*, "*I load*:" from the old radical form comes the epic perfect participle *βεβαρηώς*.

Βαστάζω, "*I bear*," future *βαστάσω*, &c.; adopts in the passive the other mode of formation, according to the characteristic *γ*; as, first aorist passive, *ἐβαστάχθην*.

Βάσχω, *BAΩ*, *BIBHMI*: see *Baίνω*.

Βιβρώσκω, "*I eat*," from *BPOΩ*, future *βρώσω* and *βρώσομαι*, &c. second aorist, *ἔβρων*.

Βιόω, "*I live*," future *βιώσομαι*; first aorist, *ἐβίωσα*, besides the second aorist, *ἐβίων*; of which the remaining moods are chiefly used; as, subjunctive, *βιῶ*, *βιῶς*, &c.; optative, *βιῶην*; imperative, *βίωθι*; infinitive, *βιῶναι*; participle, *βιούς*.

Βλαστάνω, "*I sprout*," future *βλαστήσω*, &c.; second aorist, *ἐβλαστον*.

BAHMI, and *BOΛΕΩ*: see *Βάλλω*.

Βόσχω, "*I feed*," future *βοσκήσω*, &c.

Βούλομαι, "*I will*;" imperfect, *ἐβουλόμην*, and *ἡβουλόμην*; future, *βουλήσομαι*; perfect, *βεβούλημαι*; first aorist, *ἐβουλήθην*, and *ἡβουλήθην*.

BPOΩ: see *Βιβρώσκω*.

Γ.

Γαμέω, "*I marry*," future γαμέσω, Attic γαμῶ, also γαμήσω; perfect, γεγάμηκα; first aorist, ἔγημα; first aorist infinitive, γῆμαι; future middle, γαμοῦμαι; first aorist middle, ἐγημάμην; from the root ΓΑΜΩ.

* Γέγωνα, a form for the perfect, similar to ἄνωγα; used also in the signification of the imperfect and aorist, "*I cried aloud*;" participle, γεγωνῶς; infinitive, γεγωνεῖν, and γεγωνέμεν. Also a new imperfect, ἐγεγώνευν, contracted from ἐγεγώνεον.

ΓΕΝΩ, the obsolete root of γείνομαι (a purely poetic form), and γίνομαι or γίγνομαι, which transitively signifies "*I beget*;" intransitively, "*I am born*," "*arise*," "*become*." The transitive signification, however, belongs only to the aorist ἐγεινάμην, "*I begat*." All the remaining forms in use, namely, future γενήσομαι, second aorist ἐγενόμην, perfect γέγονα and γεγένημαι, have the intransitive signification alone. In epic, and with the Poets, perfect, γέγασα; third person plural, γεγάασι; first person plural, γέγαμεν; infinitive, γεγάμεν; participle, γεγαῶς, γεγαυῖα, contracted γεγῶς, γεγῶσα; which forms are all to be deduced from the simple root ΓΕ, and, by change of sound, ΓΑ.

Γηθέω, "*I rejoice*," future γηθήσω, &c.; perfect middle, γέγηθα, in the signification of the present.

Γιγνώσκω (Attic, besides γινώσκω), "*I know*;" root, ΓΝΩΩ; future, γνώσομαι; perfect, ἔγνωνκα; perfect passive, ἔγνωσμαι; first aorist passive, ἐγνώσθην. The second aorist, formed according to the conjugation in μι, is ἔγνων, plural ἔγνωμεν, &c.; infinitive γινῶναι; imperative, γνώθι, γνώτω, &c.; optative, γνοίην; participle, γνούς.

Δ.

Δαῖναι: see ΔΑΩ.

Δάκνω, "*I bite*," from ΔΗΚΩ; future, δήξομαι; perfect, δέδηχα, &c.; second aorist, ἔδακον.

Δαμάω, "*I tame*" or "*subdue*;" simple root, ΔΑΜΩ; whence second aorist, ἔδαμον; subjunctive, δαμῶ, lengthened into δαμέω and δαμείω; perfect, δέδμηκα; perfect passive, δέδμημαι; first aorist passive, ἐδμήθην.

Δαρθάνω, "*I sleep*," future δαρθήσομαι; perfect, δεδάρθηκα; second aorist, ἔδαρθον, by transposition ἔδραθον, and, with a passive form but an active signification, ἐδάρθην.

*ΔΑΩ, primitive to διδάσκω, "*I teach*;" from which, with an active signification only, second aorist ἔδαον or δέδαον. The most usual

forms are, the second aorist passive, ἐδάην, "*I was taught*;" infinitive, δαῖναι; subjunctive, δαίω (by an epic prolongation for δαῶ); future, δάησομαι. The passive signification belongs also to the perfect, δεδάηκα, δέδασα, δεδάημαι. Of the middle, the epic infinitive δεδάσθαι, "*to become acquainted with*," "*inquire into*," is alone extant.

Δεῖ: see Δέω.

Δείδω: see Δίω.

Δείκνυμι, "*I show*," future δείξω, &c. The Ionians make the derivative forms without ι, thus, δέξω, ἔδεξα, &c. The epic form of the perfect passive, δείδεγμαι, is irregular.

Δέμω, "*I build*;" first aorist, ἔδειμα; perfect, δέδμηκα; to be distinguished from the like forms of the verb δαμάω.

Δέρκω, usually δέρκομαι, "*I see*;" perfect δέδορκα, with a present signification; second aorist, ἔδρακον (by transposition from ἔδαρκον), also ἐδράκην and ἐδέρχην, all with an active signification.

Δέχομαι, "*I receive*," future δέξομαι, &c. The epic forms of the second aorist, without a connective vowel, ἐδέγμην, third person singular, δέκτο and ἔδεκτο; imperative, δέξο; infinitive, δέχθαι; participle, δέγμενος, are to be observed.

Δέω, "*I bind*," future δήσω; first aorist, ἔδησα; perfect, δέδεκα; perfect passive, δέδεμαι; first aorist passive, ἐδέθην. The third future passive, δεδήσομαι, has the signification of the simple future passive.

Δέω, "*I want*," "*am deficient*;" passive, δέομαι, "*I have need of*," "*beg*," future δεήσω, &c. In general, the active occurs only as an impersonal; present, δεῖ; subjunctive, δέγ; optative, δέοι; infinitive, δεῖν; participle, δέον; imperfect, ἔδει; first aorist, ἐδέησε; future, δεήσει.

ΔΗΚΩ: see Δάκνω.

Διδάσκω, "*I teach*," future διδάξω; first aorist, ἐδίδαξα; perfect, δεδίδαχα, &c.

Διδράσκω, "*I run away*," usually occurring only in compounds, borrows, from the root ΔΠΑΩ, the future δράσομαι; perfect, δέδρακα; second aorist, ἔδραν, ας, α; subjunctive, δρῶ, δρᾶς, δρᾷ, &c.; optative, δραίην; imperative, δρᾶθι; infinitive, δρᾶναι; participle, δράς; all formed according to the conjugation in μι.

Δίζημι, "*I seek*," retains the long characteristic vowel in the passive form, contrary to the analogy of the conjugation in μι.

Δίω, "*I fear*," "*fly*;" δίομαι, "*I scare*," "*terrify*;" both in use only with epic writers. Hence are deduced the perfect δέδια, "*I fear*," in epic also δεῖδια; plural, without a connecting vowel, δείδιμεν, δείδιτε, δειδιάσι; imperative, δείδιθι; infinitive, δειδιέναι,

epic *δείδιμεν*; participle *δειδιῶς*, genitive *-ότος* and *-ῶτος*; third person plural of the imperfect, *ἐδείδισαν*. The common language has the present, *δείδω*; future, *δείσομαι*; first aorist *ἔδεια*, epic *ἔδδεια*; perfect, *δέδοικα*, with a present signification.

Δοκέω, "*I appear*," "*seem*," from *ΔΟΚΩ*; future, *δόξω*, &c.; perfect, with a passive form, *δέδογμαι*, "*I have appeared*." The regular formation, *δοκήσω*, &c., is more rare.

ΔΡΑΩ: see *Διδράσκω*.

Δύναμαι, "*I am able*;" second person, *δύνασαι* (not *δύνῃ*); imperfect, *ἠδυνάμην*, conjugated like *ἴσταμαι*; future, *δυνήσομαι*; first aorist, *ἐδυνήθην*, and *ἐδυνάσθην*; perfect, *δεδύνημαι*.

Δύω, "*I cover*," future *δύσω*; first aorist, *ἔδυσα*; first aorist passive, *ἐδύθην*. The perfect, *δέδυκα*; and the second aorist, *ἔδυν*; infinitive, *δύναι*, epic *δύμεναι*; participle, *δύς*; have, like the middle, whose forms are regular, the signification, "*to immerse one's self*," "*to inwrap one's self*."

E.

Ἐγείρω, "*I wake*" or "*arouse*," regular in most of its forms; perfect, *ἐγήγερκα* (with the Attic reduplication). The middle, *ἐγείρομαι*, "*I awake*," syncopates the second aorist, *ἠγρόμην* (for *ἠγερόμην*); infinitive, *ἐγρέσθαι*. To this middle the perfect *ἐγρήγορα* (for *ἐγήγορα*), belongs in signification; besides the epic accessory forms *ἐγρήγορθε* and *ἐγρηγόρθασι* (as the second and third persons plural), and the infinitive *ἐγρηγόρθαι*.

Ἐδω, "*I eat*," used in this form only with the epic writers and Ionians, besides the perfect *ἔδηδα* (with the Attic reduplication), and the future *ἔδομαι* (for *ἐδοῦμαι*). Prose writers make use of *ἐσθίω* as a present, and attach to it forms from *ἔδω*, *ΕΔΕΩ*; perfect, *ἐδήδοκα* (*ἦδεκα*, by change of vowel *ἦδοκα*, with the Attic reduplication *ἐδήδοκα*); perfect passive, *ἐδήδεσμαι*; first aorist passive, *ἠδέσθην*. As second aorist active, *ἔφαγον*; infinitive, *φαγεῖν*.

Ἔζομαι, "*I sit*;" future, *ἐδοῦμαι*.

Ἐθέλω and *θέλω*, "*I am willing*;" future, *ἐθελήσω* and *θελήσω*, &c.

Ἔθω, "*I am wont*," only with epic writers, together with the perfect middle *εἴωθα*, Ionic *ἔωθα*, in the same signification.

ΕΙΔΩ, an obsolete form with the signification "*I see*," "*perceive*," in epic yet used as a passive, *εἶδομαι*, "*I am seen*," "*appear*," "*seem*," besides the aorist *εἰσάμην* or *εἰσαίμην*. The primitive form is *ΙΔΩ*; second aorist, *εἶδον*; epic, also without augment, *ἶδον*; subjunctive, *ἶδω*; optative, *ἴδοιμι*; imperative, *ιδέ*; infinitive, *ιδεῖν*;

participle, ἰδών; second aorist middle, εἰδόμεν, ἰδόμεν, in the same signification. The perfect οἶδα ("I have perceived" or "seen into," i.e. "I know"), which belongs thereto, is anomalous in formation and conjugation (*vid.* page 165); second aorist subjunctive, εἴδω; optative, εἰδείην; imperative, ἴσθι; infinitive εἰδέναι, epic, Ionic, ἰδμέναι; participle, εἰδώς, ὤα, ὄς, &c.; pluperfect ᾔδειν, epic ᾔδεα, Attic ᾔδη (formed from the root εἰδ with an augment); second person, ᾔδεις and ᾔδειςθα, also ᾔδησθα: third person, ᾔδει, epic ᾔδεε and ᾔδεεν; dual, ᾔδειτον or ᾔστητον; third person, ᾔδείτην or ᾔστην; plural, ᾔδειμεν or ᾔσμεν; ᾔδειτε or ᾔστε; ᾔδσαν or ᾔσαν. Epic collateral forms of this pluperfect are, first person, ἡείδειν; second person, ἡείδεις or ἡείδης; third person, ἡείδει, ἡείδη, or ἡείδε. As future to οἶδα stands εἴσομαι, "I shall know."

Εἶκω, "I am like," besides the future εἴξω, usual only in the older language. The common language has the perfect middle, ἔοικα, Ionic οἶκα; first person plural, εοίκαμεν and εοίγμεν, in the present signification; participle, εοικώς, Ionic οἰκώς, Attic εἰκώς (which is always used by the Attics for the signification "probable," "reasonable;" while εοικώς in Attic only signifies "similar"); pluperfect, ἐώκειν. Epic collateral forms without a connecting vowel are εἶκτον and εἶκτην, as third person dual of the perfect and pluperfect; and ἦικτο or εἶκτο, as third person singular of the pluperfect with a passive form.

* Εἴλω and εἰλέω, Attic εἰλέω, "I press," future εἰλήσω, &c. Epic writers adopt forms from the root 'ΕΛΩ; as, first aorist, ἔλσα; infinitive, ἔλσαι or ἔελσαι; participle, ἔλσας; perfect passive, ἔελμαι; second aorist passive, ἐάλην or ἐάλην, and, as third person singular pluperfect passive, ἐόλητο.

Εἵμαρται: see MEIPOMAI.

Εἰπεῖν, "to say," used only as an aorist; indicative, εἶπον; subjunctive, εἴπω; optative, εἴποιμι; imperative, εἰπέ; in the plural, besides εἴπετε, also ἔσπετε; participle, εἰπών. Besides these, a first aorist also εἶπα, particularly usual in the imperative, εἶπον, εἰπάτω, &c.

Εἶρω, "I say," as a present only in epic; future, ἐρέω, Attic ἐρῶ; perfect, εἶρηκα; perfect passive, εἶρημαι; future, εἰρήσομαι (with a middle form and a passive signification); first aorist passive, εἰρήθην Ionic, ἐρρήθην Attic; infinitive, ρηθῆναι; participle, ρηθείς; future, ρηθήσομαι; from a root 'PEΩ.

Εἶρω, "I connect together;" perfect passive, ἔερμαι; pluperfect passive, ἐέρμην.

Εἴωθα: see ἔθω.

Ἐλαύνω and ἐλάω, "*I drive*," future ἐλάσω, Attic ἐλῶ, ἐλᾶς, ἐλᾶ, &c.; infinitive, ἐλᾶν; first aorist, ἤλασα; perfect, ἐλήλακα; perfect passive, ἐλήλαμαι; third person plural epic, ἐληλάδαται for ἐλήλανται; first aorist passive, ἤλαθην.

ΕΛΕΥΘΩ, ΕΛΥΘΩ, ΕΛΘΩ: see Ἐρχομαι.

*Ἐλπομαι, "*I hope*;" perfect middle, ἐολπα; pluperfect, ἐώλπειν.

ἘΑΩ: see Αἰρέω.

ΕΝΕΓΚΩ, ΕΝΕΙΚΩ: see Φέρω.

*Ἐνέπω, also ἐννέπω, "*I relate*," "*tell*;" second aorist, ἐνισπον; subjunctive, ἐνίσπω; optative, ἐνίσπομι; imperative, ἐνισπε; infinitive, ἐνισπεῖν; future, ἐνισπήσω and ἐνίψω. From it must be distinguished ἐνίπτω or ἐνίσσω, "*I chide*," "*address harshly*," to which the double form of the second aorist belongs; namely, ἡνίπατον, and ἐνένιπον.

*Ἐνήνοθε, "*is*" or "*lies thereon*," an old perfect form, with the signification of the present and aorist, used only in composition; as, ἐπενήνοθε and the like, formed from an obsolete root, ἘΝΘΩ, by the insertion of ο, or from ἘΝΕΘΩ by change of the vowel, and in both cases with the Attic reduplication.

*Ἐνίπτω: see under Ἐνέπω.

*Ἐννυμι, "*I dress*," in the present formed regularly like δείκνυμι, takes an augment only in the perfect; future, ἔσω and ἔσσω; first aorist, ἔσσα; infinitive, ἔσαι; perfect passive, εἶμαι, and in compounds also ἔσμαι; pluperfect passive, εἶμην; second person, εἶσο, and ἔσσο; third person, ἔστο and ἔεστο (from ἔσμην, ἐέσμην).

*Ἐπαυρεῖν, "*to enjoy*," as second aorist infinitive, from the indicative, ἐπηύρον; subjunctive, ἐπαύρω; second aorist middle, ἐπηυρόμην; first aorist middle, ἐπηυράμην; future, ἐπαυρήσομαι. The present is ἐπαυρίσκω, of rare occurrence.

Ἐπίσταμαι, "*I know*;" imperfect, ἡπιστάμην (like ἴσταμαι); future, ἐπιστήσομαι; first aorist, ἡπιστήθην.

*Ἐπω, "*I am occupied*," "*am about something*," takes ει in prefixing the augment of the imperfect, εἶπον; second aorist, ἔσπον; subjunctive, σπῶ; infinitive, σπεῖν (used only in compounds). The middle ἔπομαι, "*I follow*," is also much used in prose; imperfect, εἰπόμην; future, ἔψομαι; second aorist, ἐσπόμην; subjunctive, σπῶμαι and ἔσπωμαι; optative, σποίμην and ἐσποίμην; imperative, σποῦ, epic σπέο and σπέω; infinitive, σπέσθαι and ἐσπέσθαι; participle, σπόμενος and ἐσπόμενος. The forms of the moods of this second aorist, with ε prefixed, are peculiar to the Poets alone, and can never be used in composition.

Ἐράω, "*I love*," has, besides the present, only the imperfect, ἥρων, with an active form. The remaining tenses have a passive form, but are used in an active sense; as, first aorist, ἡράσθην; future, ἐρασθήσομαι. The present ἐρῶμαι alone has also a passive signification. A poetic collateral form with an active signification is ἔραμαι; first aorist, ἡρασύμην.

Ἐπιῶ and ἔρδω: see Πέζω.

Ἐρομαι, "*I ask*," occurs in the general language only as an aorist, namely, ἡρόμην, ἥρετο; to which the remaining moods must also be added, although the infinitive is accented ἐρεσθαι as well as ἐρέσθαι. Future, ἐρήσομαι. All deficiency is supplied by ἐρωτάω. The Ionians have, instead of it, the present εἶρομαι, imperfect εἰρόμην, future εἰρήσομαι.

Ἐρῶω, "*I go away*," future ἐρρήσω; first aorist, ἥρρησα.

Ἐρυθαίνω, also ἐρεύθω, "*I make red*," future ἐρύθησω; first aorist, ἡρύθηνα and ἥρευσα; perfect, ἡρύθηκα.

*Ἐρύκω, "*I keep back*," future ἐρύξω; first aorist, ἔρυξα (rare); more usual, second aorist, ἡρύκακον.

Ἐρχομαι, "*I go*," forms from ἘΛΕΥΘΩ the future ἐλεύσομαι or ἐλευσοῦμαι; second aorist, ἤλυθον, Attic ἦλθον, Doric ἦνθον; infinitive, ἐλθεῖν; imperative, ἐλθέ, &c.; perfect, ἐλήλυθα, epic also εἰλήλουθα.

Ἐσθίω, "*I eat*:" see Ἐδω.

Εὐδω, καθεύδω, "*I sleep*," future εὐδήσω, καθευδήσω; imperfect, ἐκάθευδον, more rarely καθηύδον and καθεύδον.

Εὐρίσκω, "*I find*," from ΕΥΡΩ; second aorist, εὔρον; imperative, εὔρέ; future, εὐρήσω; perfect, εὔρηκα; perfect passive, εὔρημαι; first aorist passive, εὐρέθην; aorist middle, εὐρόμην and εὐράμην.

Ἐχθομαι, "*I am hated*," future ἐχθήσομαι; perfect, ἤχθημαι.

Ἐχω, "*I have*," future ἔξω and σχήσω; second aorist, ἔσχον; infinitive, σχεῖν; subjunctive, σχῶ; optative, σχοίην; imperative, σχέ, and also σχές (for σχέθι, according to the conjugation in μι); perfect, ἔσχηκα. Passive future, σχεθήσομαι. Middle future, ἔξομαι and σχήσομαι; second aorist, ἐσχόμην. From the root ΣΧΩ, whence the aorist is borrowed, a new present is formed, with the prefix ι, namely, ἴσχω, "*I hold*" or "*keep*," to which also the future σχήσω belongs in signification.

The following, as compounds of ἔχω, must be adduced on account of certain irregularities:

1. ἀνέχομαι, "*I endure*," takes a double augment; as, imperfect, ἠνειχόμην; second aorist, ἠνεσχόμην.

2. ἀμπέχω, "*I wrap up*;" imperfect, ἀμπείχων; future, ἀμφέξω; second aorist, ἤμπισχον; infinitive, ἀμπισχεῖν. Middle, ἀμπέχομαι or ἀμπισχνούμαι, "*I have on*;" future, ἀμφέξομαι; second aorist, ἤμπισχόμην.
3. ὑπισχνούμαι, "*I promise*;" future, ὑποσχήσομαι; second aorist, ὑπεσχόμην; imperative, from the passive, ὑποσχεθήτι; perfect, ὑπέσχημαι.
- Ἐψω, "*I boil*," future ἐψήσω, &c.; verbal adjective, ἐφθός and ἐψητὸς, ἐψητέος.

Z.

Ζάω, "*I live*," takes, in contraction, η instead of α; as, second person, ζῆς; third person, ζῇ, &c.; infinitive, ζῆν; imperative, ζῆθι (according to the conjugation in μι); imperfect, ἔζων, ἔζης, &c.

Ζεύγνυμι, "*I join*," future ζεύξω, &c.; second aorist passive, ἐζύγην.

Ζώννυμι, "*I gird*," future ζώσω, &c.; perfect passive, ἔζωσμαι; first aorist passive, ἐζώσθην.

H.

Ἡμαι, "*I sit*." In prose, the compound κάθημαι, which generally takes the augment in the preposition, (as, imperfect, ἐκαθήμην,) is more usual; and also forms peculiar moods; as, subjunctive, κάθωμαι; optative, καθοίμην; imperative, κάθησο (also κάθου, for κάθεσο, with the σ dropped). As varieties of dialect, the collateral forms of the third person plural, ἦνται and ἦντο, are to be observed, which in Ionic are ἔαται, ἔατο, and in epic εἶαται, εἶατο.

Θ.

ΘΑΝΩ: see Θνήσκω.

Θάπτω, "*I bury*," forms, from the root ΘΑΦΩ, future, θάψω; first aorist, ἔθαψα; perfect, τέταφα; perfect passive, τέθαμμαι; first aorist passive, ἐθάφθην; second aorist passive, ἐτάφην, and so on. From this is to be distinguished the obsolete form ΘΑΦΩ, "*I am astonished*;" from which τέθηπα, as a perfect middle, with a present signification, and ἔταφον, as a second aorist, occur in the Poets.

Θέω, "*I run*;" future θεύσομαι or θευσοῦμαι: the remaining tenses are supplied by the forms of τρέχω.

Θγγάνω, "*I touch*," forms, from θίγω, future, θίξω and θίξομαι; second aorist, ἔθιγον.

Θνήσκω, "*I die*," forms, from ΘΑΝΩ, second aorist, ἔθανον; future, θανοῦμαι; perfect, τέθνηκα (by transposition of the radical letters), besides the syncopated forms, first person plural, τέθναμεν; third

person plural, *τεθνᾶσι*; optative, *τεθναίνην*; imperative, *τέθναθι*; infinitive, *τεθνάναι*; participle, *τεθνηκώς*, together with *τεθνεώς*, *τεθνηώς*, *τεθνεώς*. From the perfect is formed a future, *τεθνήξω* and *τεθνήξομαι*, in frequent use with the Attics.

Θορέω and *ΘΟΡΩ*: see *Θρώσκω*.

Θρέφω: see *Τρέφω*.

Θρέχω: see *Τρέχω*.

Θρύπτω, "*I bruise*," future *θρύψω*, &c.; second aorist passive, *ἐτρύφην*.

**Θρώσκω*, "*I spring*," forms, from *ΘΟΡΩ*, second aorist, *ἔθορον*; future, *θοροῦμαι*.

ΘΥΦΩ: see *Τύφω*.

Θύω, "*I sacrifice*," future *θύσω* &c.; first aorist passive, *ἐτύθην*.

I.

**ΙΔΩ*: see *Εἶδω*.

Ἰζω, *καθίζω*, "*I seat*," "*make to sit*;" future *ἰζήσω*, *καθιζήσω*, or *καθιῶ* (for *καθίσω*); first aorist, *ἐκάθισα*.

Ἰκνέομαι, more rarely *ἴκω*, "*I come*," future *ἴξω*; usual, *ἴξομαι*; first aorist, *ἴξα*; usual, second aorist, *ἴξον*; second aorist middle, *ἰκόμην*; perfect, *ἴγμαι*. In prose, the compound *ἀφικνέομαι* is alone used.

Ἰλάσκομαι, "*I propitiate*," "*appease*;" future *ἰλάσομαι*, epic *ἰλάσσομαι* (from the root *ἰλάομαι* or *ἰλαμαι*, which are still used in single forms with the epic writers); first aorist, *ἰλασάμην*. Of the active, *ἰλάω* and *ἰλημι*, "*I am propitious*," an imperative, *ἴληθι*; and of the perfect, a subjunctive, *ἰλήκω*; optative, *ἰλήκοιμι*; occur with the epic writers.

**Ἰπταμαι*: see *Πέτομαι*.

K.

**ΚΑΔΩ*, a primitive for the derivation of several verbal forms:
1. For *καίνυμαι*, "*I am distinguished*," "*excel*;" perfect, *κέκασμαι*; pluperfect, *ἐκεκάσμην*. 2. For *κῆδω*, "*I trouble*;" future, *κεκαδήσω*; second aorist infinitive, *κεκαδεῖν*; participle, *κεκαδών*. Middle, *κῆδομαι*, "*I am troubled*;" future *κεκαδήσομαι*; perfect, *κέκηδα*, with a present signification. 3. For *χάζω* or *χάζομαι*, "*I give way*;" second aorist, *κεκαδόμην*, besides the regular *ἐχασάμην* or *ἐχασσάμην*.

Καθέζομαι, *καθεύδω*, *κάθημαι*, *καθίζω*: see *Ἔζομαι*, *Εὔδω*, *Ἦμαι*, *Ἰζω*.

Καίνυμαι: see *ΚΑΔΩ*.

Καίω, "*I burn*," Attic *κάω*, with long *a*, and without contraction; future, *καύσω*; first aorist, *έκαυσα*; perfect, *κέκαυκα*; perfect passive,

κέκαυμαι; first aorist passive, ἐκαύθην; second aorist passive, ἐκάην. Besides the given form of the first aorist, must be observed the double epic form ἔκηα and ἔκεια, and the Attic ἔκεα, all formed without σ; subjunctive, κῆω; optative, κῆιμι; imperative, κείον; infinitive, κῆαι; participle, κείας. Also in epic, ἐκηάμην and ἐκειάμην occur in the middle form.

Καλέω, "*I call*," future καλέσω, Attic καλῶ; first aorist, ἐκάλεσα; perfect, κέκληκα; first aorist passive, ἐκλήθην; perfect passive, κέκλημαι, "*I am named*," "*am called*;" optative, κεκληθήμην, κέκληρο, &c.; future passive, κληθήσομαι; third future passive, κεκληθήσομαι. Middle, in the same signification with the active, future, καλούμαι (for καλέσομαι); first aorist, ἐκαλεσάμην.

Κάμνω, "*I grow weary*," from ΚΑΜΩ; second aorist, ἔκαμον; future, καμοῦμαι; perfect, κέκμηκα; participle, κεκμηκώς, epic κεκμηώς. Κεῖμαι, "*I lie*;" second person, κεῖσαι, &c.; subjunctive, κέωμαι, κέη, &c.; optative, κεοίμην; imperative, κεῖσο; infinitive, κεῖσθαι; participle, κείμενος; imperfect, ἐκείμην, ἔκεισο, &c.; future, κείσομαι; epic and Ionic collateral forms of the third person plural present are κείαται and κέαται, for κεῖνται. In composition with prepositions, the accent recedes in the indicative to the preposition; but in the infinitive it remains on the root; as, κατάκειμαι, but κατακεῖσθαι.

Κεράννυμι, "*I mingle*," from κεράω, which is still found in the epic language; future, κεράσω, Attic κερῶ; first aorist, ἐκέρασα, epic κέρασσα, also ἔκρησα; perfect, κέκρακα; perfect passive, κέκραμαι and κεκέρασμαι; first aorist passive, ἐκράθην and ἐκεράσθην.

Κερδαίνω, "*I gain*," future κερδανῶ and κερδήσω; first aorist, ἐκέρδηνα, ἐκέρδανα and ἐκέρδησα.

Κήδω: see ΚΑΔΩ.

Κίρνημι, an epic collateral form of Κεράννυμι, which see.

Κιχάνω, "*I reach*," "*overtake*;" subjunctive, κιχῶ, epic κιχείω; optative, κιχείην; infinitive, κιχῆναι; participle, κιχείς; third person dual of the imperfect, κιχήτην, all formed from ΚΙΧΗΜΙ; future, κιχήσω and κιχήσομαι; second aorist, ἔκιχον.

Κίχρημι: see Χράω.

Κλάζω, "*I sound*," future κλάγξω; first aorist, ἔκλαξα; perfect middle, κέκληγα; second aorist, ἔκλαγον.

Κλαίω, "*I weep*," Attic κλάω, with long α, and without contraction; future, κλαίσομαι or κλανσοῦμαι; first aorist, ἔκλαυσα; perfect, κέκλαυκα. The future κλαιήσω, or κλαήσω, is more rare.

* Κλύω, "*I hear*;" imperative, κλύθι and κέκλυθι.

Κορέννυμι, "*I satisfy*;" future, κορέσω; first aorist, ἐκόρεσα;

perfect, *κεκόρηκα*; perfect passive, *κεκόρεσμαι*, Ionic and epic *κεκόρημαι*.

* *Κορύσσω*, "*I arm*;" perfect passive, *κεκόρυθμαι*.

Κράζω, "*I cry*;" perfect middle, *κέκραγα*; first person plural, *κέκραγμεν*; imperative, *κέκραχθι*; third future passive, *κεκράξομαι*; second aorist, *ἔκραγον*.

Κρεμάννυμι, "*I suspend*;" passive, *κρεμάννυμαι*, "*I am suspended*," and a middle, "*I suspend myself*;" *κρέμαμαι* (like *ἵσταμαι*), "*I hang*," to which are joined, subjunctive, *κρέμωμαι*; optative, *κρεμαίμην*; future active, *κρεμάσω*, Attic *κρεμῶ*, ᾗς, ᾗ, &c. The aorist passive, *ἠερεμάσθην*, is common to the passive, middle, and intransitive; but the future passive, *κρεμασθήσομαι*, belongs only to *κρεμάννυμαι*; since *κρέμαμαι* has a peculiar future, *κρεμήσομαι*, "*I shall hang*," "*hover*."

Κτείνω, "*I kill*," root KTE, and, by changing the vowel, KTA; future *κτενῶ*, Ionic *κτανέω*; first aorist, *ἔκτεινα*; second aorist, *ἔκτανον*, besides epic *ἔκταν*, ας, α (formed according to the conjugation in *μ*, ας, ἔδραν, from *διδράσκω*); third person plural, *ἔκταν* for *ἔκτασαν*; subjunctive, *κτῶ*; infinitive, *κτάναι*, *κτάμεναι*, *κτάμεν*; participle, *κτάς*; perfect, *ἔκτακα*; perfect middle, *ἔκτονα*; first aorist passive, *ἐκτάθην* or *ἐκτάνθην*, besides the poetic form *ἐκτάμην*, as passive to the second aorist *ἔκταν*.

Κυνέω, "*I kiss*," future *κυνήσομαι*, or (from KYΩ) *κῦσω*; first aorist, *ἔκῦσα*.

Λ.

Λαγχάνω, "*I receive by lot*" or "*fate*," root ΛΑΧΩ and ΛΗΧΩ; future *λήξομαι*; second aorist, *ἔλαχον*; perfect, *εἴληχα* or *λέλογχα* (sometimes called a perfect middle), as from ΛΕΙΓΧΩ.

Λαμβάνω, "*I take*," root ΛΑΒΩ and ΛΗΒΩ; future *λήψομαι*; second aorist, *ἔλαβον*; perfect, *εἴληφα*; perfect passive, *εἴλημμαι*; first aorist passive, *εἰλήφθην*; second aorist middle, *ἐλαβόμην*. The Ionians form *λελάβηκα*, and, from ΛΑΜΒΩ, the future *λάμψομαι*, first aorist passive *ἐλάμφθην*, perfect passive *λέλαμμαι*, first aorist middle *ἐλαμψάμην*.

Λανθάνω, more rarely *λήθω*, "*I am concealed*," future *λήσω*; second aorist, *ἔλαθον*; perfect middle, *λέληθα*. Middle, *λανθάνομαι*, more rarely *λήθομαι*, "*I forget*;" future, *λήσομαι*; second aorist, *ἐλαθόμην*; perfect passive, *λέλησμαι*.

Λαέω, or *λάσκω*, "*I resound*;" second aorist, *ἔλακον*; future, *λακήσομαι*; perfect, *λέλακα* and *λέληκα*.

Λέγω: 1. "*I say*," forms no perfect active in this signification, but uses, instead of it, *εἶρηκα* (see *Εἶρω*), otherwise wholly regular;

future λέξω; first aorist, ἔλεξα; perfect passive, λέλεγμαι; first aorist passive, ἐλέχθην. 2. "*I gather*," future λέξω, &c.; perfect, εἴλοχα; perfect passive, εἴλεγμαi; second aorist passive, ἐλέγην; second future passive, λέγησομαι. 3. Middle, "*I lay myself down*;" future λέξομαι; first aorist, ἐλεξάμην; third person singular, second aorist, λέκτο, without a connecting vowel. Διαλέγομαι, "*I converse*;" perfect, διείλεγμαi; first aorist, διελέχθην. Hence it unites in itself the forms given under 1 and 2.

ΛΗΒΩ: see Λαμβάνω.

ΛΗΘΩ: see Λανθάνω.

ΛΗΧΩ: see Λαγχάνω.

Λούω, "*I wash*." In this verb the Attics almost invariably contract the connecting vowel of the termination with the ου; as, ἔλου, third person singular of the imperfect; ἔλουμεν, first person plural. Present passive, λούμαι, &c.; infinitive, λούσθαι.

M.

*Μαίομαι: see ΜΑΩ.

ΜΑΚΩ, "*I bleat*." From this obsolete primitive form there remain only the second aorist ἔμακον, and the perfect μέμηκα, participle μεμᾶκυια, which are associated with the common present μηκάομαι.

Μανθάνω, "*I learn*," from ΜΑΘΩ; second aorist, ἔμαθον; future, μαθήσομαι; perfect, μεμάθηκα.

*Μάρναμαι, "*I fight*," usual only in the present and imperfect; optative, μαρνοίμην.

Μάχομαι, "*I fight*," future μαχέσομαι and μαχήσομαι, Attic μαχοῦμαι; first aorist, ἐμαχεσάμην; perfect, μεμάχεσμαι and μεμάχημαι.

*ΜΑΩ, an obsolete primitive form, signifying, 1. "*I desire*," "*strive*," and has in this signification only the perfect, μέμαα; first person plural, μέμαμεν; participle, μεμαώς; genitive, -ότος and ὠτος; third person plural pluperfect, μέμασαν. 2. "*I taste*," "*feel*," in which the present μαίομαι is usual; future, μάσομαι; first aorist, ἐμασάμην.

*Μείρομαι, "*I obtain*," from the root ΜΕΡΩ; perfect middle, ἔμμορα; perfect passive, εἵμαρμαι. Hence εἵμαρται, "*it is ordained by fate*."

Μέλλω, "*I am about*," "*am to come*;" imperfect, ἤμελλον, with the temporal augment; future, μελλήσω, &c.

Μέλω, "*I concern*," "*give concern to*," "*lie at the heart of*," is mostly used in the active form only, as an impersonal, μέλει;

future, μελήσει, &c.; perfect epic, μέμηλε; middle, μέλομαι, "*I am concerned*;" future, μελήσομαι; first aorist, ἐμελήθην.

Μέμβλωκα: see ΜΟΛΩ.

Μένω, "*I remain*;" perfect, μεμένηκα; perfect middle, μέμονα.

Μίγνυμι, also μίσγω, "*I mix*," future μίξω; first aorist, ἔμιξα; perfect passive, μέμικμαι; first aorist passive, ἐμίχθην; second aorist passive, ἐμίγην.

Μιμνήσκω, "*I remind*," from ΜΝΑΩ, future μνήσω, &c. Middle, μιμνήσκομαι, "*I remember*," "*mention*;" first aorist, ἐμνήσθην; future, μνησθήσομαι; perfect, μέμνημαι, "*I am mindful of*," "*think of*," "*remember*;" subjunctive, μέμνωμαι; optative, μεμνήμην and μεμνήμην; to which is joined the third future passive, μεμνήσομαι, "*I shall ever bear in mind*."

*ΜΟΛΩ, "*I go*," future μολούμαι; second aorist, ἔμολον; perfect, μέμβλωκα (formed from ΜΟΛΩ by a transposition of the radical letters, therefore properly μέμλωκα, and by the insertion of β). The usual present thereto is βλώσκω.

*Μυκάομαι, "*I bellow*;" second aorist, ἔμυκον; perfect, μέμυκα; from ΜΥΚΩ.

N.

*Ναίω, "*I dwell*," future νάσσομαι; first aorist middle, ἐνασσάμην; first aorist passive, ἐνάσθην; perfect passive, νένασμαι. The first aorist active, ἔνασσα, has the transitive signification, "*I bring into a dwelling*."

Νάσσω, "*I stuff*," future νάξω; first aorist, ἔναξα; perfect passive, νένασμαι.

Νέμω, "*I distribute*," future νεμῶ and νεμήσω; first aorist, ἔνειμα; perfect, νενέμηκα; first aorist passive, ἐνεμήθην and ἐνεμέθην.

Νέω, "*I swim*," future νεύσομαι and νευσοῦμαι; first aorist, ἔνευσα, &c.

Νίζω, "*I wash*," borrows its tenses from νίπτω, future νίψω, &c.

O.

Όζω, "*I smell*," "*emit an odour*," future ὀζήσω; perfect middle, ὀδωδα, with the reduplication, and a present meaning.

Οἶγω and οἶγνυμι, usually ἀνοίγνυμι, "*I open*;" imperfect, ἀνέωγον; first aorist, ἀνέωξα; infinitive, ἀνοίξαι; perfect, ἀνέωχα; perfect middle, ἀνέωγα, with an intransitive signification, "*I stand open*." Epic writers generally use only the temporal, not the syllabic augment, and ω is then changed into ωι; thus, first aorist, ὤϊξα.

Οἶδα: see Εἶδω.

Οἶμαι or οἶμαι, "*I think*;" second person, οἶς; imperfect, ὥομην, also ὥμην; future, οἴσομαι; first aorist, ὤήθην; infinitive, οἰηθῆναι. Epic writers lengthen the diphthong, and say οἶτομαι, or, with an active form, οἶω, and form the remaining tenses to it regularly; as, first aorist middle, ὤισάμην; first aorist passive, ὤίσθην.

Οἶχομαι, "*I depart*," or "*am gone*," future οἰχήσομαι; perfect, ὤχημαι; or, in an active form with ω, οἶχωκα.

ΟΙΩ: see Οἶμαι and Φέρω.

Ὀλισθαίνω or ὀλισθάνω, "*I slide*," future ὀλισθήσω; second aorist, ὤλισθον.

Ὀλλυμι, "*I destroy*," from ὈΛΩ, future ὀλέσω, Attic ὀλῶ; first aorist, ὤλεσα; perfect, ὀλώλεκα. Middle, ὀλλυμαι, "*I perish*;" future, ὀλοῦμαι; second aorist, ὤλόμην. The perfect middle ὤλωλα has the reduplication.

Ὀμνυμι, "*I swear*," future ὀμοῦμαι; first aorist, ὤμοσα; perfect, ὀμώμοκα; perfect passive, ὀμώμοσμαι, but in the third person, also, ὀμώμοται.

Ὀμόργνυμι, "*I wipe off*," future ὀμόρξω, &c.

Ὀνίνημι, "*I am of use*," forms the present and imperfect like ἴσστημι, but the remaining tenses from the primitive ὈΝΑΩ; future, ὀνήσω; first aorist, ὤνησα. Middle, ὀνίναμαι, "*I have advantage*;" second aorist, ὀνάμην, epic and Ionic ὀνήμην; optative, ὀναίμην; infinitive, ὄνασθαι.

*Ὀνομαι, "*I revile*," present and imperfect like δίδομαι, the rest from ὈΝΟΩ; future, ὀνόσομαι; first aorist, ὀνοσάμην; first aorist passive, ὀνόσθην.

ὈΠΩ, "*I see*;" perfect, ὅπωπα; future, ὄψομαι; first aorist passive, ὤφθην (with an active as well as a passive signification); perfect passive, ὤμμαι; future, ὀφθήσομαι.

Ὀράω, "*I see*;" imperfect, ἐώρων, Ionic ὥρων; perfect, ἐώρακα; perfect passive, ἐώραμαι; first aorist passive, ἐωράθην. All the remaining forms are wanting to this verb, and are supplied by those given under ὈΠΩ and Εἶδω.

Ὀρνυμι, "*I excite*," from ὈΡΩ, future ὄρσω; first aorist, ὤρσα; second aorist, ὤρορον, with the reduplication. Middle, ὀρνυμαι, "*I arise*;" second aorist, ὠρόμην, or, by rejecting the connecting vowel, ὠρμην; second person, ὤρσο; imperative, ὄρσεο or ὄρσο; perfect, ὀρώρεμαι; perfect middle, ὄρωρα.

Ὀσφραίνομαι, "*I smell*," future ὀσφρήσομαι; second aorist, ὠσφρόμην, also ὀσφράμην.

Ὀφείλω, "*I am indebted*," "*am obliged*," "*ought*," future ὀφειλήσω,

&c. The second aorist ὥφελον is used merely to designate a wish, "*oh that!*" "*would that!*" and the more usual present is ὀφλισκάνω; future ὀφλήσω, &c.

Π.

ΠΑΘΩ: see Πάσχω.

ΠΑΪΖΩ, "*I jest*," future παίζομαι and παιζοῦμαι; first aorist, ἔπαισα; perfect, πέπαικα; perfect passive, πέπαισμαι and πέπαιγμαι.

ΠΑΪΩ, "*I strike*," future, usually παήσω, but the remaining tenses regular; first aorist, ἔπαισα; perfect, πέπαικα; first aorist passive, ἐπαίσθην.

Πάσχω, "*I suffer*," from ΠΑΘΩ; second aorist, ἔπαθον. Perfect middle, πέπονθα, from ΠΕΝΘΩ. The form πέπηθα for the perfect, ἔπησα for the first aorist, and πήσομαι for the future, are more rare, and are proper to the poetic language alone. A peculiar Homeric form is πέποσθε, as second person plural of the perfect.

Πείθω, "*I persuade*," proceeds regularly in the active; but forms, besides the first aorist ἔπεισα, a second aorist, ἔπιθον (with the epic reduplication πέπιθον), and likewise an epic future, πεπιθήσω. Passive and middle, πείθομαι, the latter voice with the meaning, "*I believe*," "*follow*," "*obey*;" second aorist middle, ἐπιθόμην, with reduplication πεπιθόμην; perfect middle, πέποιθα, "*I trust*."

Πελάζω, "*I make to approach*," "*bring near*," regular up to the epic forms of the second aorist, ἐπλήμην (as middle, according to the conjugation in μι), and the first aorist passive, κελάσθην.

Πέπρωται: see ΠΟΡΩ.

Πέπτω: see Πέσσω.

*Πέρθω, "*I lay waste*;" second aorist, ἔπραθον, by transposition of the radical letters, for ἔπαρθον.

Πέσσω, πέπτω, "*I boil*," future πέψω, &c., from πέπτω.

Πεσεῖν: see Πίπτω.

Πετάννυμι, "*I spread*," future πετάσω, Attic πετώ; perfect passive, πέπταμαι (for κεπέτασμαι); first aorist passive, ἐπετάσθην.

Πέτομαι, "*I fly*." From this primitive form, by syncope, we have the second aorist ἐπτόμην, infinitive πτέσθαι, future πετήσομαι (usual form πτήσομαι). According to the conjugation in μι are formed the present, πέταμαι and ἵπταμαι; first aorist, ἐπτάμην; second aorist, ἔπτην; infinitive, πτῆναι; participle, πτάς; perfect, πέπτηκα. Besides these, epic writers use the lengthened forms ποτάομαι, πωτάομαι, and also ποτέομαι, the tenses of which are formed regularly; as, perfect, κεπότῃμαι, &c.

ΠΕΤΩ : see Πίπτω.

Πεύθομαι : see Πυνθάνομαι.

Πήγνυμι, "*I fix*," future πήξω, &c. ; first aorist passive, ἐπήχθην ; second aorist passive, ἐπᾶγην ; perfect middle, πέπηγα, "*I stand fast*."

Πίμπλημι, "*I fill*," infinitive, πιμπλάναι, formed by reduplication from the root ΠΛΑΩ, wherein μ is inserted to strengthen the syllable. This is frequently rejected by the Poets, and also in prose, when in composition an additional μ happens to stand immediately before the reduplication (as, for example, ἐμπίπλημι). Future πλήσω, &c. ; perfect passive, πέπλησμαι ; first aorist, ἐπλήσθην. Besides these are to be observed an epic second aorist middle, ἐπλήμην or πλήμην ; optative, πλείμην, with an intransitive signification, "*I am full*," and a perfect middle, πέπληθα, likewise with an intransitive present signification, and derived from an accessory form πλήθω, which is also not unusual as a present.

Πίμπρημι, "*I set on fire*," infinitive, πιμπράναι, proceeds in the present and imperfect like ἴστημι ; the remaining forms are from ΠΡΑΩ or πρήθω ; thus, future, πρήσω, &c. ; first aorist passive, ἐπρήσθην. Here, also, the μ inserted to strengthen the syllable is omitted when an additional μ stands immediately before the reduplication ; as, ἐμπίπρημι.

Πίνω, "*I drink*," from ΠΙΩ, future πίομαι ; second aorist, ἔπιον ; infinitive, πιεῖν, &c. ; imperative, πῖθι. All the rest are formed from ΠΟΩ ; perfect, πέπωκα ; perfect passive, πέπομαι ; first aorist passive, ἐπόθην ; future passive, ποθήσομαι. The forms πίσω, ἔπισα, have the transitive signification, "*to give to drink*," to which πιπίσκω is usual as a present.

Πιπράσκω, "*I sell*," from περάω, future περάσω ; first aorist, ἐπέρασα. Then from ΠΡΑΩ, perfect, πέπρωκα ; perfect passive, πέπρωμαι ; first aorist passive, ἐπραθην ; third future passive, πεπρωσομαι.

Πίπτω, "*I fall*," forms, from ΠΕΤΩ, the future πεσοῦμαι ; second aorist, ἔπεσον ; and from ΠΤΟΩ, the perfect, πέπτωκα.

ΠΙΩ : see Πίνω.

Πλάζω, "*I cause to wander*," "*drive about*," future πλάγξω, &c.

ΠΛΑΩ, πλήθω : see Πίμπλημι.

Πλέω, "*I sail*," future active, πλεύσω ; future middle, πλεύσομαι and πλευσοῦμαι ; first aorist active, ἔπλευσα, &c. ; perfect passive, πέπλευσμαι ; first aorist passive, ἐπλεύσθην.

Πλήσσω, "*I strike*," future πλήξω, &c. ; second aorist passive, ἐπλήγην, but in the compounds ἐπλάγην. An epic form is the second aorist active, πέπληγον, with the reduplication.

Πλώω, an Ionic accessory form of πλέω; whence a second aorist, ἔπλων, according to the conjugation in μι; participle, πλώς.

Πνέω, "*I breathe*," future πνεύσω or πνευσούμαι, &c.; first aorist passive, ἐπνεύσθην; perfect passive, *πέπνυμαι, "*I possess spirit*," "*am wise*."

Ποθέω, "*I long for*," future ποθήσω and ποθέσω, usually ποθέσομαι; perfect, πεπόθηκα; perfect passive, πεπόθημαι; first aorist passive, ἐποθέσθην.

Πορεῖν, ἔπορον, "*I gave*," a defective second aorist with the Poets. To the same theme (in the sense of "*to distribute*") belongs the perfect passive πέπρωται, "*it is ordained by fate*;" participle, πεπρωμένος.

ΠΟΩ: see Πίνω.

ΠΡΟΩ: see Πορεῖν.

ΠΤΑΩ: see Πετάννυμι, Πέτομαι.

Πτήσω, "*I cower down*," future πτήξω, and the remaining forms regular; perfect participle, πεπτηώς.

ΠΤΟΩ: see Πίπτω.

Πυνθάνομαι, "*I learn*," from πεύθομαι (poetic), future πεύσομαι; second aorist, ἐπυθόμην; perfect, πέπυσμαι.

P.

Ῥέζω, "*I do*," future ρέξω, or, from ῥεγνέω, future ἔρξω, &c.; perfect middle, ἔοργα.

Ῥέω, "*I flow*," future ρεύσω; future middle, ρεύσομαι; first aorist active, ἔρρευσα. In the same signification, however, the second aorist ἐρρύην (formed according to the conjugation μι, from a root ῥΥΕΩ), with the future ρύησομαι and perfect ἐρρύηκα, is more usual.

Ῥέω, "*I say*:" see Εἶρω.

Ῥήγνυμι, "*I rend*," future ρήξω, &c.; second aorist passive, ἐρράγην; perfect middle, ἔρρῳγα, with an intransitive signification, "*I am rent*."

Ῥίγέω, "*I shudder*," future ριγήσω, &c.; perfect middle, *ἔρριγα.

Ῥίπτω and ριπτέω, "*I throw*," both forms usual in the present and imperfect; all the rest from the first only; future ρίψω, &c.; second aorist passive, ἐρρίφην.

Ῥυέω: see Ῥέω.

Ῥώννυμι, "*I strengthen*," fut. ῥώσω, &c.; perfect passive, ἔρρωσμαι; imperative, ἔρρωσο, "*farewell*;" first aorist passive, ἐρρώσθην.

Σ.

Σαλπίζω, "*I sound a trumpet*," future σαλπίξω, &c.

Σβέννυμι, "*I extinguish*," future σβέσω, &c.; perfect passive, ἔσβεσμαι; first aorist passive, ἐσβέσθην. The perfect ἔσβηκα, and the second aorist ἔσβην, infinitive σβῆναι, have the intransitive signification, "*to be extinguished*," like the passive.

*Σεύω, "*I put in motion*," first aorist, ἔσσευα, formed without σ; and, by doubling the σ in annexing the augment, perfect passive ἔσσυμαι; first aorist passive, ἐσσύθην.

Σκεδάννυμι, "*I scatter*," future σκεδάσω, Attic σκεδῶ, &c.; perfect passive, ἐσκέδασμαι.

Σκέλλω, "*I dry up*;" first aorist, ἔσκηλα (an epic form, as from a root ΣΚΑΛΛΩ). Middle, σκέλλομαι, "*I am dried up*;" future, σκλήσομαι. To these, on account of a signification likewise intransitive, the active forms, perfect ἔσκηκα and second aorist ἔσκλην, infinitive σκλῆναι (formed according to the conjugation in μι), also belong.

Σμάω, "*I smear*;" second person, σμῆς, &c.; infinitive, σμῆν; future, σμήσω, &c.; first aorist passive, ἐσμήχθην, from σμήχω.

Σκεῖν, σπέσθαι: see Ἔπω.

Σπένδω, "*I make a libation*," future σπείσω; first aorist, ἔσπειρα; perfect, ἔσπεικα; perfect passive, ἔσπειςμαι; first aorist passive, ἐσπέισθην.

Στερέω, "*I deprive*," proceeds regularly; but in the passive is the more simple form στέρομαι, to which a second aorist ἐστέρην, participle στερεῖς, and future στερήσομαι, belong.

Στορέννυμι, στόρνυμι, and στρώννυμι, "*I spread*," future στορέσω and στρώσω; first aorist, ἐστόρεσα and ἔστρωσα; perfect, ἔστρωκα; perfect passive, ἔστρωμαι, more rarely ἐστόρημαι; first aorist passive, ἐστορέσθην and ἐστρώθην.

*Στυγέω, "*I abhor*," "*I hate*," future στυγήσω, &c. The second aorist ἔστυγον is formed from a root ΣΤΥΓΩ, as also a first aorist ἔστυξα, with a transitive signification, "*I make to shudder*."

Σχεῖν: see Ἔχω.

Σώζω, "*I save*," future σώσω; perfect passive, σέσωσμαι; but first aorist passive, ἐσώθην.

Τ.

Ταλάω, "*I endure*," used only in the first aorist, ἐτάλασα, epic ἐτάλασσα. The perfect, τέτληκα (in plural, by syncope, τέτλαμεν); imperative, τέτλαθι; infinitive τετλάναι, epic τετλάμεν; future τλήσομαι, and second aorist ἔτλην (according to the conjugation in μι); infinitive, τλῆναι; imperative, τλήθι; optative, τλαίην; participle, τλάς.

ΤΑΦΩ: see Θάπτω.

ΤΑΩ: see Τείνω.

Τείνω, "I stretch," future *τενῶ*; first aorist, *ἔτεινα*. From the radical form TE come the perfect *τέτακα*, perfect passive *τέταμαι*, first aorist passive *ἐτάθην*, future *ταθήσομαι*.

ΤΕΚΩ: see Τίκτω.

Τέμνω, "I cut" forms from TEMΩ the future *τεμῶ*, second aorist *ἔτεμον*, perfect *τέτμηκα*, perfect passive *τέτμημαι*, first aorist passive *ἐτμήθην*. In Ionic, this verb is *τάμνω*; from which comes the second aorist *ἔταμον*, a form used also with the Attics.

*Τεταγών, "reaching," "seizing," a second aorist participle, from the same root with Τείνω.

Τεύχω. In this form, two kindred verbs must be accurately distinguished:

1. Τεύχω, "I make," "fabricate," regular future *τεύξω*; first aorist, *ἔτευξα*; perfect, *τέτευχα*; perfect passive, *τέτυγμαι*; first aorist passive, *ἐτύχθην*. Epic forms of the second aorist are, *τέτυκον*, active, and *τετυκόμην*, middle, both by reduplication
2. Τυγχάνω, "I happen," "acquire," future *τεύξομαι*; second aorist, *ἔτυχον*; perfect, *τετύχηκα*.

Τίκτω, "I bring forth," from ΤΕΚΩ, future *τέξω*; future middle, *τέξομαι*; second aorist, *ἔτεκον*; perfect, *τέτοκα*.

Τιτράω, "I bore," from ΤΡΑΩ, future *τρήσω*, &c. An accessory form more usual with the Attics is *τιτραίνω*, to which belong the future *τιτρανῶ* and the first aorist *ἐτίτρηνα*. The perfect is always from the radical form, *τέτρηκα*; perfect passive, *τέτρημαι*.

Τιτρώσκω, "I wound," epic *τρώω*, future *τρώσω*, &c.; perfect passive, *τέτρωμαι*; first aorist passive, *ἐτρώθην*; future, *τρωθήσομαι*, and also *τρώσομαι*, with the form of the middle, but the signification of the passive.

Τίω, "I honour," is merely poetical, and forms regularly the future *τίσω*, &c.; perfect passive, *τέτιμαι*. At the same time, however, it furnishes the derivative tenses also to

Τίνω, "I pay," "atone for," future *τίσω*; perfect passive, *τέτισμαι*; first aorist passive, *ἐτίσθην*. The middle *τίνομαι*, future *τίσομαι*, first aorist *ἐτισάμην*, has the signification, "to revenge," "punish."

ΤΑΗΜΙ, radical form assumed for the formation of some tenses of Τάλλω, which see.

Τρέφω, "I nourish," future *θρέψω*; perfect middle, *τέτροφα*;

perfect passive, τέθραμμαι; infinitive, τεθράφθαι; second aorist passive, ἐτράφην; more rarely, first aorist passive, ἐθρέφθην.

Τρέχω, "I run," future θρέξω; future middle, θρέξομαι; first aorist active, ἔθρεξα. More usually, from ΔPEMΩ, second aorist, ἔδραμον; future, δραμοῦμαι; perfect active, δεδράμην; perfect middle, δέδρομα.

Τρώγω, "I eat," future τρώξομαι; second aorist, ἔτραγον, from ΤΡΑΓΩ.

Τυγχάνω: see Τεύχω.

Τύπτω, "I strike," has commonly, with the Attics, fut. τυπτήσω; second aorist passive, ἐτύπην.

Τύφω, "I fumigate," "burn," future θύψω; second aorist passive, ἐτύφην.

Υ.

Ύπισχνέομαι: see under ΎΕχω.

Φ.

Φάγω: see ΎΕδω.

Φαίνω, "I cause to appear," future φανῶ; first aorist, ἔφην; second aorist, ἔφανον; perfect middle, πέφην; perfect passive, πέφασμαι; first aorist passive, ἐφάνθην; second aorist passive, ἐφάνην; second future passive, φανήσομαι. The passive has an intransitive signification, "I appear," which properly belongs to the middle.

Φείδομαι, "I spare," future φείσομαι, &c. Epic forms are, perfect, πεφίδημαι, usual form πέφεισμαι; third future, πεφιδήσομαι, in the signification of the simple future; second aorist, πεφιδόμην, by reduplication.

Φέρω, "I bear," imperfect, ἔφερον; present passive, φέρομαι; imperfect, ἐφερόμην. All the other tenses are formed partly from ΟΙΩ, partly from ΕΝΕΓΚΩ. Thus, future, οἴσω; first aorist, ἤνεκα (Ionic ἤνεια); second aorist, ἤνεγκον; perfect, ἐνένοχα; perfect passive, ἐνήνεγμαι (Ionic ἐνήνειγμαι); first aorist passive, ἤνέχθην (Ionic ἤνείχθην); future, ἐνεχθήσομαι and οἰσθήσομαι; future middle, οἴσομαι; first aorist middle, ἤνεγκάμην. In epic, several other forms are derived from ΟΙΩ, besides these adduced; as, imperative of the aorist, οἶσε, οἶσέτω, &c.; subjunctive of the aorist, third person singular, οἶσῃ.

Φθάνω, "I am beforehand," "anticipate," forms, from ΦΘΑΩ, future, φθήσω; future middle, φθήσομαι; first aorist active, ἔφθασα; second aorist, ἔφθην; subjunctive, φθῶ; optative, φθαίην, &c.; perfect, ἔφθακα.

Φύω, "I beget," future φύσω; first aorist, ἔφυσα; middle, φύομαι, "I arise," "am born," &c.; perfect active, πέφυκα, "I am by nature;" second aorist, ἔφυν, "I am," &c.

X.

Χαίρω, "I rejoice," future χαίρήσω; future middle, χαίρήσομαι; in epic also κεχαρήσω and κεχαρήσομαι; second aorist, ἐχάρην (according to the conjugation in μι); subjunctive, χαρῶ; optative, χαρείην, &c. Besides these are to be observed the forms of the aorist: ἐχαίρησα with later writers; ἐχηράμην and κεχαρόμην in epic. Perfect active, κεχάρηκα; perfect passive κεχάρημαι, poetic κέχαρμαι.

Χέζω, "I stool," future χέσω, more usual than χεσοῦμαι; perfect middle, κέχουδα.

Χέω, "I pour," future χεύσω; first aorist, ἔχεα, epic ἔχευα (formed without the characteristic of the tense, by merely annexing the termination); infinitive of the first aorist, χέαι; imperative, χέον, χεάτω, &c.; perfect, κέχυκα; perfect passive, κέχϋμαι; first aorist passive, ἐχύθην, &c.

Χράω. Of this verb must be distinguished five different forms of inflection, with their significations:

1. Χράω, "I give a response," proceeds regularly; infinitive, χρᾶν; future, χρήσω, &c.; first aorist passive, ἐχρήσθην.
2. Κίχρημι, "I lend," proceeds like ἴστημι (yet without a second aorist); future, χρήσω; first aorist, ἔχρησα, &c.; middle, κίχραμαι, "I borrow;" future, χρήσομαι; first aorist, ἐχρησάμην.
3. Χράομαι, "I use," takes η instead of α in contraction; second person, χρῆ, &c.; infinitive, χρῆσθαι; future, χρήσομαι; first aorist, ἐχρησάμην; perfect, κέχρημαι (usually in the signification, "I want"). It is remarkable, that the Ionians, when they contract, take α here as the mingled sound; thus, infinitive, Ionic χρᾶσθαι. Generally, however, instead of χράομαι, they use the form χρέομαι, which is regularly conjugated throughout: they also change ο, after ε, into ω; as, χρέωνται.
4. Χρῆ, "it is incumbent," "one ought," &c.; infinitive, χρῆναι; optative, χρείη; subjunctive, χρῆ; participle, χρεών; imperfect, ἐχρῆν or χρῆν, never ἔχρη; future, χρήσει.
5. Ἀπόχρη, "it is sufficient;" third person plural, ἀποχρῶσι; infinitive, ἀποχρῆν; participle, ἀποχρῶν, ὦσα, ὦν; imperfect, ἀπέχρη; future, ἀποχρήσει. Here also the Ionians usually take α instead of η; as, imperfect, ἀπέχρα.

K

Χρῶννυμι, "*I colour*," future χρώσω, &c. ; perfect passive, κέχρωσμαι; first aorist passive, ἐχρώσθην.

Χώννυμι, "*I heap up*," "*dam*." The radical form χόω is usual as a present, with the older writers. To this belong the infinitive χοῦν, future χώσω &c., perfect passive κέχωσμαι, first aorist passive ἐχώσθην.

Ω.

Ἵθέω, "*I push*;" imperfect, ἐώθουν; future, ὠθήσω and ὦσω; first aorist, ἔωσα; perfect, ἔωκα; perfect passive, ἔωσμαι; first aorist passive, ἐώσθην; all from the radical form ἽΘΩ.

XXVI. PARTICLES.

The Particles are, Adverbs, Conjunctions, and Prepositions; the Interjections being ranked in Greek under Adverbs.

ADVERBS.

1. The most usual termination of an adverb is in *ως*.
2. If the adjective, from which the adverb is derived, be one that ends in *ος*, the adverb is formed by merely appending the termination *ως* to the root, as indicated by the nominative. Thus, from σοφὸς (root σοφ) we have σοφῶς; from καλὸς (root καλ), καλῶς; from καίριος (root καιρι), καιρίως, &c.
3. In the case of other adjectives, the root will be recognised most clearly in the genitive; and to the root thus found the termination *ως* is in like manner annexed. Thus, from μέγας (root μεγαλ) we have μεγάλως; from χαρίεις (root χαριεντ), χαριέντως; from ἀληθής (root ἀληθε), ἀληθῶς, contracted ἀληθῶς; &c.
4. In many cases, the adverb has no particular form, but is expressed by some part of an adjective. Thus:

1. The neuter of the adjective, singular and plural, is used for an adverb chiefly by the Poets; as, καλὸν αἶδειν, "*to sing beautifully*;" βραχέα διελθεῖν, "*to recount briefly*."

II. In like manner, also, the dative singular feminine occurs instead of an adverb; as, δημοσίᾳ, "*publicly*;" ἰδίᾳ, "*privately*;" κοινῇ, "*in common*;" πεζῇ, "*on foot*;" ταύτῃ, "*thus*," "*in this manner*," &c. But strictly speaking, in such constructions a substantive is always to be supplied, usually ὁδῶ.

5. Adverbs are also formed from substantives; and that in various ways. Thus:

I. Certain forms of substantives are used in the signification of adverbs; as, ἀρχὴν (in the beginning), "*entirely*;" ἀκμὴν (at the point), "*scarcely*;" κομιδῇ (with diligence), "*very much*;" σπουδῇ (with zeal or pains), "*with trouble or difficulty*," "*scarcely*," "*hardly*." In all these, and others of the kind, there is an ellipsis of a preposition.

II. Some substantives furnish an adverbial sense when combined into one word with prepositions. Thus, παραχρῆμα (with the thing), "*immediately*;" προὔργου (πρὸ ἔργου, for the thing, to the purpose), "*serving the purpose*," "*serviceable*," "*requisite*," "*useful*;" ἐκποδῶν (from before the feet), "*out of the way*," "*aside*;" ἐμποδῶν, "*in the way*," "*impeding*."

III. Adverbs are derived from substantives by annexing certain syllables. Thus, the terminations θα, θι, οι, σι, χη, and χου, signify "*in a place*;" the terminations θε and θεν, "*from a place*;" and δε, σε, ζε¹, "*to a place*;" as,

ἐνταῦθα	" here."
οὐρανόθι	" in heaven."
οἴκοι	" at home."

(1) The termination ζε is nothing more than σδε, the double letter being put for the σδ. This change, however, occurs merely in some names of places, and in a few other words; such as, θύραζε, for θύρασδε, "*to the door*," "*out*."

Ἀθήνησι	" at Athens."
πανταχῇ } πανταχοῦ }	" everywhere."
ἄλλαχοῦ	" elsewhere."
οὐρανόθεν } οὐρανόθεν }	" from heaven."
οἴκοθεν	" from home."
οὐρανόνδε } οὐρανόσε }	" to heaven."
Θήβαζε	" to Thebes."
Ἀθήναζε	" to Athens."

iv. Adverbs are also formed from substantives by annexing the syllables *δὸν* and *ιστί*; and those thus produced express comparison; as, *βοτρυδὸν*, "*cluster-wise*;" *κυνηδὸν*, "*after the manner of dogs*;" *Ἑλληνιστί*, "*after the manner of the Greeks*;" *ἀνδριστί*, "*after the manner of men*."

v. Adverbs derived from substantives sometimes end in *άδην*, and then denote that something takes place by the application of the idea which is contained in the substantive; as, *λογάδην* (from *λόγος*), "*by selection*;" *ἀμβολάδην* (from *ἀναβολή*), "*by delay*."

6. Adverbs are also formed from verbs; and have the termination in *δην*, which termination is annexed immediately to the root. A preceding soft or aspirate, however, must change at the same time into the corresponding middle letter. Thus we have *κρύβδην*, from *κρύπτω* (root *κρυβ*), "*secretly*;" *πλέγδην*, from *πλέκω* (root *πλεκ*), "*in a twisted manner or form*;" *συλλήβδην*, from *συλλαμβάνω* (root *συλληβ*), "*taken together*."

7. Lastly, from some prepositions, also, adverbs are formed, which serve to denote place, and which all terminate in *ω*; as, *ἄνω* (from *ἀνὰ*), "*above*;" *κάτω*, "*below*;" *ἔξω*, "*without*;" *εἴσω*, "*within*;" *πρόσω*, "*onward*." This *ω* belongs

also to some other adverbs; as, ἄφνω, "*suddenly*;" οὕτω, "*thus*;" ὀπίσω, "*behind*;" πόρρω, "*far*."

8. Besides these, there are yet many adverbs whose derivation does not admit of being accurately pointed out, and which are partly *obsolete adjective forms*; as, πλησίον, "*near*;" σήμερον, "*to-day*;" αὔριον, "*to-morrow*;" ἀγχοῦ, "*near*;" ὁμοῦ, "*at the same time*;" εἰκῇ, "*in vain*;" διχῇ, "*in a twofold manner*;" and partly *genuine adverbs*, with the terminations α, ας, ι, ῑ, οι, ου, τε; as, κάρτα, "*very*;" πέλας, "*near*;" μεγαλωστὶ, "*greatly*;" ἐκεῖ, "*there*;" ποῖ, "*whither*;" ποῦ, "*where*;" πότε, "*when*," &c.

9. Under the head of adverbial particles, the α (before a vowel αν) must be especially noticed. It is of three kinds: (1.) α, *privative*, which carries with it the force of a negation; as, ἄσοφος, "*unwise*;" ἄνυδρος, "*without water*;" (2.) α, *intensive*, which strengthens the meaning; as, ἄξυλος, "*much-wooded*;" (3.) α, denoting union; as, ἄλοχος, "*a consort*."

10. The following also occur frequently in the Poets, and denote increase, &c.

αρι;	as, ἀρίδης,	"very conspicuous."
βου;	as, βούβρωστις,	"voracious."
βρι;	as, βριήπνος,	"shouting aloud."
δα;	as, δάσκιος,	"thickly-shaded."
ερι;	as, ἐριβρεμής,	"loud-roaring."
ζα;	as, ζάκοτος,	"furious."
λα,	as, λάμαχος,	"valiant."
λι;	as, λιλαίομαι,	"I desire earnestly."

NEGATIVE PARTICLES.

1. There are in Greek two simple negative particles, with which all other negations are compounded, οὐ and μή. The former of these becomes οὐκ before a vowel that has the soft breathing, and οὐχ before a vowel that is aspirated. The Attics, also, for greater emphasis, sometimes write οὐχί.

2. From these two negatives, οὐ and μὴ, are formed all the other modes of negation in Greek; such as, οὐδὲ, οὔτε, οὐδεῖς, οὔποτε, οὐπώποτε, οὐδαμῶς, οὐδαμοῦ, μηδὲ, μήτε, μηδεῖς, &c.

3. Although the English language possesses only one expression for both of these particles, yet between the use of οὐ and μὴ in Greek a definite and important distinction obtains.

4. In general, this distinction is correctly designated by saying that οὐ *denies positively and directly*, but that μὴ, on the contrary, *denies conditionally or prohibitively*. Hence οὐ is used to deny a thing itself; μὴ, on the contrary, to deny the supposition of a thing.

5. Hereupon is founded the following general rule: οὐ stands as a negative particle in an independent proposition, and in all cases, likewise, where an idea is negated in and by itself: μὴ, on the contrary, denies in conditional propositions, whether they appear as really dependent, or the dependence lies merely in the imagination, as in conditional and assumed cases.

6. The following remarks will lead to a right application of this rule in single cases:—

- I. A whole and independent proposition, whether pronounced as an absolute assertion or as an opinion and view, or as a question, can be negated only by the particle οὐ. Thus, Οὐκ ἀγαθὸν ἡ πολυκοιρανία, "*The government of the many is not a good thing.*" Οὐκ ἂν ἀγαπῶν καλεῖσθαι ἄπιστος, "*I would not like to be called faithless.*" Τί γὰρ οὐ πάρεστιν; "*Why, then, is he not present?*"
- II. Μὴ, on the contrary, appears as a negation after all particles expressing condition, supposition, and intention; as, Εἰ μὴ ὀρθῶς λέγω, σὸν ἔργον ἐλέγχειν, "*If I do not speak correctly, it is your part to prove it.*"

III. *Μὴ* is used after relatives, and with participles when these likewise express a condition; as, *Τίς δὲ δοῦναι δύναται ἐτέρῳ ἢ μὴ αὐτὸς ἔχει;* “*Who can give a thing to another, if he has it not himself?*” Here *ἢ οὐκ αὐτὸς ἔχει* would mean, “*that which he has not himself.*” So, also, *Ὁ μὴ πιστεύων*, “*If a person does not believe.*” But *Ὁ οὐ πιστεύων*, “*One who does not believe.*”

IV. *Μὴ* is used with infinitives, whether they be dependent upon a verb or accompanied by the article; as, *Ἀνάγκη τοῦτο μὴ ποιεῖν* “*It is necessary not to do this.*” *Τὸ μὴ πεισθῆναί μοι αἰτίον σοι τῶν κακῶν* “*Your not being persuaded by me, is to you the source of these evils.*”

V. *Μὴ* always stands with the imperative, as also with the subjunctive when it is used instead of the imperative, and with the optative when it indicates a wish; as, *Μὴ πράττε τοῦτο*, *Μὴ τοῦτο δράσης*, “*Do not do this.*” And again, *Μὴ τοῦτο γένοιτο!* “*May this never be!*”

VI. Every purpose implies a conception in the mind of some one or other; and therefore *μὴ*, not *οὐ*, follows *ἵνα*, *ὅπως*, *ὅφρα*; as, *Σόλων ἀπεδήμησε ἕτεα δέκα ἵνα δὴ μή τινα τῶν νόμων ἀναγκασθῇ λῦσαι, τῶν ἔθετο* “*Solon absented himself from home for the space of ten years, in order that he might not be compelled to rescind any one of the laws which he had enacted.*”

7. Two negatives generally strengthen the negation; and do not destroy each other, as in Latin.

8. This rule may be expressed more fully, as follows: When to a sentence already made negative, other qualifications of a more general kind are to be added, such as *sometimes*, *some one*, *somewhere*, &c., these are all commonly subjoined in the form of words compounded with the same negative particles; as, *Οὐκ ἐποίησε τοῦτο οὐδαμοῦ οὐδεὶς*,

"*No one anywhere did this.*" And in the same manner, to the negation of the whole is subjoined the negation of the parts; as, Οὐ δύναται οὔτ' εὖ λέγειν, οὔτ' εὖ ποιεῖν τοὺς φίλους "*He can neither speak well of, nor do good to, his friends.*"

9. In some phrases, both the particles οὐ and μὴ are united; as, οὐ μὴ, and μὴ οὐ. In this combination, as in all other cases, οὐ denies objectively, and μὴ subjectively. Hence οὐ μὴ implies the idea of no apprehension being entertained that a thing will take place; μὴ οὐ, on the contrary, the idea of an apprehension being entertained that a thing will not take place. Hence are derived the following observations:

- I. Οὐ μὴ is an intensive and emphatical negation, and indicates the imagination of a thing which should not and must not take place; as, Οὐ μὴ δυσμενὴς ἔσει φίλοις "*That thou wilt not (I expect) be ill-inclined towards thy friends;*" that is, "*Be not ill-inclined towards thy friends.*" And again, Ἄλλ' οὐποτ' ἐξ ἐμοῦ γε μὴ μάθης τόδε "*Yet never (must thou expect) that thou wouldst learn this from me;*" that is, "*Yet never shouldst thou learn this from me.*"
- II. Μὴ οὐ, in dependent propositions, when the verb of the principal proposition is either accompanied by a negation or contains a negative idea in itself, destroy each other, and are often to be translated by "*that.*" Thus, Οὐκ ἀρνοῦμαι μὴ οὐ γενέσθαι "*I do not deny that it has taken place.*" And again, Πείθομαι γὰρ οὐ τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν "*For I am persuaded, that there will nothing happen to me so bad, but that I shall die nobly.*"
- III. In independent propositions, on the contrary, μὴ οὐ is used in combination with the subjunctive, to express negative assertions with less positiveness and strength; and is to be translated by "*indeed not,*" "*perhaps not,*" and explained by the addition of an omitted verb, as ὄρα, or the like. Thus, Ἀλλὰ μὴ

οὐκ ἢ διδασκὸν ἢ ἀρετή· “*But virtue may, perhaps, be a thing not to be taught.*” Literally, “*But see whether virtue may not be,*” &c.; the verb ὄρα being supplied.

10. Besides the case of μὴ οὐ mentioned above, two negatives also destroy each other when they belong to different verbs; as, Οὐδέν ἐστιν ὃ τι οὐχ ὑπέσχετο· “*He promised every thing:*” literally, “*There is nothing that he did not promise.*”

11. As compounded with the negation οὐκ, the particle οὐκουν may also find a place here. This particle, used by the Greeks both in questions and in direct propositions, admits of different translations; and is also differently accented, being sometimes written οὐκοῦν, and sometimes οὔκουν. The following is to be remarked as essential concerning it:—

- i. In interrogative propositions, when the particle signifies *not therefore?*—*is it not so?*—*not?* it is always to be accented οὔκουν, because οὐκ must here be significantly and emphatically heightened. Thus, Οὔκουν γέλως ἡδιστος εἰς ἐχθροὺς γελᾶν; “*Is it not, then, the sweetest laughter, to laugh at one’s enemies?*”
- ii. In direct propositions, οὐκουν is either to be translated “*therefore not,*” “*yet not;*” or else it stands at the beginning of the proposition as a mere emphatical expression for the simple οὐν, and is to be translated by “*therefore,*” “*consequently;*” as, Σὺ τοῦτο ἐποίησας, οὔκουν ἔγωγε, “*Thou hast done this; therefore not I.*” In this case, the accentuation is generally given as οὐκοῦν. Strictly considered, however, the idea of negation does not vanish in οὐκουν, even where it is to be translated by “*therefore;*” but the particle is there, also, properly an interrogative one. Thus the following sentence: Οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι, “*Therefore, when I am unable, I shall desist,*” is equivalent to “*Is it not so? when I am unable, I shall desist?*”

CONJUNCTIONS, &c.

ΑΛΛΑ.

1. 'Αλλὰ is an adversative conjunction, and answers generally to the English "*but*." From this meaning arise others, however; such as, "*well, then*," "*therefore*;" in which case ἀλλὰ is generally elliptical. Thus, ἀλλ' ἴσθι, ὅτι ἔξει τοῦθ' οὕτως. "*Well, then, know that this will be so.*" Supply οὐκ ἀντιστήσω, or the like: "*I will not oppose, but, on the contrary, know*," &c. So, in the following passage of Xenophon, it occurs in four different senses, all of which may be traced, by means of ellipses, to the primitive meaning of "*but*:" 'Αλλὰ μὰ Δί', ἔφη, οὐκ αὐτὸς ἔλκεσθαι πρὸς σε βούλομαι, ἀλλὰ σε πρὸς ἐμὲ πορεύεσθαι. 'Αλλὰ πορεύεσθαι, ἔφη, μόνον ὑποδέχου. 'Αλλ' ὑποδέχομαι σε, ἔφη· εἰ μὴ τις φιλωτέρα σου ἔνδον ἦ. "*'Nay, indeed,' repli'd Socrates, 'I do not wish to be dragged unto you, but you to come to me.' 'Well, then,' said Theodota, 'I will come; do you only receive me.' 'Why, I will receive you,' replied Socrates, 'if there be not some one dearer than you within.'*"

2. 'Αλλὰ γάρ. In this combination, γάρ introduces a reason for the opposition, &c., expressed by ἀλλά. Thus, 'Αλλὰ γὰρ Κρέοντα λεύσσω, παύσω τοὺς παρεστῶτας λόγους. "*But I will check what I am at present saying, for I see Creon.*" Sometimes, however, the reference is more latent, and a clause is to be supplied between ἀλλὰ and γάρ from what precedes. Thus, in Plato, *Rep.* 2. p. 336, we have, 'Αλλὰ γὰρ ἐν ᾧδου δίκην δώσομεν: where we must repeat, from the previous clause, οὐκ ἀζήμιοι ἀπαλλάξομεν. "*But we shall not escape unharmed, for we shall render atonement in Hades.*" In many instances, the reference in ἀλλὰ γάρ is to be supplied by some general remark; such as, "*But this was not at all surprising, for;*" "*But this was impossible, for,*" &c.

3. 'Αλλ' οὖν γε. These particles are often joined together; inasmuch as, along with the opposition, a consequence of what has preceded is also expressed. Thus, 'Αλλ' οὖν τοῦτόν γε τὸν χρόνον ἦτον ἀηδὴς ἔσομαι. "*Yet (ἀλλὰ) I shall, for this reason (οὖν), now at least (γε) be less disagreeable.*"

4. When joined with οὐδὲ, it strengthens the sense; as, 'Αλλ' οὐδὲ πειράσομαι, "*Nay, I will not even try.*" Frequently, in this construction, οὐ μόνον οὐ is to be supplied in what precedes; as, in the present instance, we may say, "*I will not only not do so, but I will not even try.*"

5. In ἀλλά τοι, the particle τοι strengthens the force of ἀλλά; "*but, indeed;*" "*why, that indeed;*" "*why, as for that,*" &c. Thus, 'Αλλ' ἡδύ τοι. "*Why, that is a pleasant thing enough.*"

AN.

1. The particle $\delta\upsilon$, for which the epic writers use $\kappa\epsilon$ or $\kappa\epsilon\upsilon$, cannot well be expressed by any corresponding particle in English, but only gives to a sentence an air of uncertainty and mere possibility. It is employed, therefore, to modify or strengthen the subjunctive and optative; and is also employed with the indicative, in order to impart to it more or less of uncertainty.

2. This particle commonly stands after one or more words in a clause, and is thus distinguished from the $\delta\upsilon$ which is formed by contraction from $\epsilon\acute{\alpha}\nu$. This latter particle $\delta\upsilon$ usually begins a clause, and has the meaning of "if," &c. The Attic prose writers usually change it into $\eta\upsilon$; the Attic Poets always.

3. The particle $\epsilon\acute{\alpha}\nu$, "if," is compounded of the conditional $\epsilon\iota$ and the $\delta\upsilon$ mentioned in the first paragraph.

4. The $\delta\upsilon$ first mentioned is frequently put twice, sometimes even thrice, in a clause or sentence. In some cases, where the $\delta\upsilon$ occurs twice, one of these particles attaches itself to a finite verb, and the other to a participle or infinite; as, $\text{'Ορῶντες δὲ ἐχρήσαντο δὲ}$ "*If they had seen, they would have used.*" Many cases occur, however, where this explanation will not answer, and where the second or repeated $\delta\upsilon$ must be regarded as brought in merely to indicate more plainly the idea of uncertainty intended to be expressed. Thus, $\text{'Αλλὰ κἄν εὖξαιτο δὲ γένεσθαι}$ "*But they might, perhaps, have wished it to happen.*"

APA.

1. The primary power of $\acute{\alpha}\rho\alpha$ is that of deducing consequences from premises; and hence it has usually the signification of "*therefore.*" It is regularly employed, therefore, in the conclusion of syllogisms; as, $\text{Εἰ γὰρ εἰσι βωμοὶ, εἰσὶ καὶ θεοί· ἀλλὰ μὲν εἰσι βωμοί· εἰσὶν ἄρα καὶ θεοί·}$ "*For if there are altars, there are also gods. But there certainly are altars; therefore there are gods too.*" When joined with $\epsilon\iota$, $\epsilon\iota\ \mu\eta$, or $\epsilon\acute{\alpha}\nu$, it signifies "*if, then,*" "*if, indeed,*" or, more probably, "*consequently.*" Hence it serves for an emphatic asseveration, as if founded on an inference.

2. Different from this is the adverb $\acute{\alpha}\rho\alpha$, which is an interrogative particle, like the Latin *num* or *utrum*. Thus, $\text{Ἄρα κατάδηλον ὃ βούλομαι λέγειν;}$ "*Is, then, what I wish to say, evident?*" When a negative answer is expected, it has generally the particle $\mu\eta$ attached to it. Thus, $\text{Ἐὰν δέ σου προσκατηγορήσω, ὅτι διὰ τὸ ἄγασθαι αὐτοῦ, καὶ εὐνοϊκῶς ἔχεις πρὸς αὐτὸν, ἄρα μὴ διαβάλλεσθαι δόξεις ὑπ' ἐμοῦ;}$ "*But if I shall still further allege against you, that, in consequence of your admiration of him, you feel also well disposed towards him, will you, on that account, think that you are slandered by*

me?" If we wish to express the Latin *nonne*, it is done by ἄρ' οὐ, and sometimes even by ἄρα alone.

3. The interrogative ἄρα is placed first in a clause or sentence; but the ἄρα first mentioned stands always after one or several words, and even at the close of a proposition.

ΓΑΡ.

1. Γὰρ, "for," never stands at the beginning of a proposition or clause; but, instead of it, καὶ γὰρ is used at the beginning, like *etenim* in Latin. In Greek, the proposition, of which that with γὰρ assigns the cause, is often omitted; inasmuch as it is easily understood, and is passed over by the speaker in the vivacity of discourse. Thus, in the answer so common in Plato, we have Ἔστι γὰρ οὕτω, "(Certainly) for so it is." So it is often used in questions, because an additional member may always easily be supposed; as, for example, "I know," "I believe," "I cannot do it," &c. Thus, *Hom. Od.* 10. 501: ὦ Κίρκη, τίς γὰρ ταύτην ὁδὸν ἡγεμονεύσει; "O Circe! (I cannot go thither), for who will guide me on this way?" By the frequency of this kind of interrogative use, it gradually lost its proper force, and came to be employed simply to strengthen a question, like the Latin *nam* in *quisnam*.

2. In such expressions as καὶ γὰρ, ἀλλὰ γὰρ, &c., the former particle indicates an omission of something, for which γὰρ assigns a cause; and hence καὶ γὰρ, when closely translated, means, "and (no wonder,) for;" "and (this was natural,) for," &c. So in ἀλλὰ γὰρ, we must say, when rendering literally, "but (this was impossible,) for;" "but (this happened otherwise,) for," &c. The context will always, of course, suggest the proper ellipsis.

ΓΕ.

1. Γε, an enclitic particle, emphatically heightens the word which it follows above the rest of the clause, and thus strengthens the idea of the same. It is frequently joined to pronouns, particularly personal ones; as, ἐγώ γε, "I, at least," "I, for my part." It is often, too, put in combination with other particles, from which it usually stands separated by one or more words; as, γε δὲ, "really," "certainly;" γέ τοι, "at least," "however."

2. Generally, also, γε is used in rejoinders and answers, either to confirm or restrict; and likewise in exhortations, to render them more impressive. But, in English, it often happens that the sense of γε, in its various combinations, can only be indicated by heightening the tone of the word to which it refers.

ΔΕ.

1. The particle δὲ is always placed after one or more words in a clause, and properly signifies "*but*," both as distinguishing and opposing. Very often, however, it serves to mark a transition from one proposition to another; and, generally speaking, every proposition which has no other conjunction at its commencement takes this δὲ, whether it be really opposed to the preceding or not, particularly in enumerations. In such cases, therefore, it generally remains untranslated in English. In the ancient form of the language, especially in Homer, it often stands for "*and*"; and it is also used, on some occasions, in the old Poets, to explain what goes before, in which cases it answers to γὰρ, "*for*."

2. The principal use of δὲ, however, is its opposition to μέν. The opposition in which one member of a sentence stands to another can be stronger or slighter. The Greeks in both cases use μέν and δὲ, for connexion; but in English, we can only employ the particles "*indeed*" and "*but*" to designate the stronger opposition; and hence we are often deficient in definite expressions for the Greek μέν and δὲ, which we then translate, sometimes by "*and*," "*also*"; sometimes by "*partly—partly*," "*as well—as also*," &c.

3. When μέν is put in the first member of a sentence, the thought necessarily turns to an opposite member with δέ. Several cases nevertheless occur where, with μέν preceding, the expected δὲ does not actually occur; namely, either (1) the antithesis to the member formed with μέν expressly exists, but declares itself so clearly by the position and subject that δὲ can be omitted. This is chiefly the case when temporal and local adverbs are used, which stand in a natural opposition between themselves; as, ἐνταῦθα and ἐκεῖ, πρῶτον and ἔπειτα, &c. Or (2) the antithesis lies only in the mind, but is not expressly assigned in the discourse. This is chiefly the case when personal and demonstrative pronouns are used at the beginning of a proposition, in combination with μέν; as, Ἐγὼ μὲν προήρημαι. "*I have formed the resolution*" (another probably not). Καὶ ταῦτα μὲν δὴ τοιαῦτα. "*These things are so circumstanced*" (but others differently). Or (3) the antithesis is indicated by another particle; as, ἀλλὰ, αὐτὰρ, αὖτε, &c.

ἢ.

1. The primary use of ἢ is disjunctive, and its sense is "*or*." Next to its disjunctive use is that connected with doubt or deliberation, where it has the meaning of "*whether—or*;" as, Μερμήριζεν, ἢ ὄγε Ἀτρεΐδην ἐναρίξοι, ἢ ἐὶ χόλον παύσειεν. "*He pondered, whether he should slay Atrides, or calm his wrath.*"

2. The particle $\tilde{\eta}$ is also frequently used in a question, when a preceding and indefinite question is made more definite; as, $\tau\acute{\iota}\varsigma\ \sigma\acute{\upsilon}\nu\ \mu\omicron\iota\ \alpha\pi\omicron\kappa\rho\iota\nu\epsilon\acute{\iota}\tau\alpha\iota$; $\tilde{\eta}\ \delta\ \nu\epsilon\omega\tau\alpha\tau\omicron\varsigma$; “*Who, then, will answer me? the youngest?*” Even in its interrogative sense, however, this particle still retains, in fact, its disjunctive meaning; as will be apparent if we supply, as an ellipsis, before it, “*Am I wrong in my conjecture?*” Thus, in the passage just quoted, we may say, “*Am I wrong in my surmise, or is it the youngest?*”

᾽Η.

1. The primary and true sense of $\tilde{\eta}$ is that of affirmation. It is explained, therefore, by $\sigma\acute{\upsilon}\nu\tau\omega\varsigma$, $\alpha\lambda\eta\theta\acute{\omega}\varsigma$, “*in reality,*” “*in truth.*” Its affirmation, however, affects whole sentences or propositions; as, $\tilde{\eta}\ \mu\acute{\epsilon}\gamma\alpha\ \theta\alpha\upsilon\mu\alpha\ \tau\acute{\omicron}\delta\ \delta\phi\theta\alpha\lambda\mu\omicron\iota\sigma\iota\nu\ \delta\rho\acute{\omega}\mu\alpha\iota$. “*Assuredly, I see in this a great wonder for the eyes.*”

2. In the combination $\tilde{\eta}\ \gamma\acute{\alpha}\rho$, it is remarkable that the former particle affects the latter. This happens because $\gamma\acute{\alpha}\rho$ is always a subjunctive particle; and thus $\tilde{\eta}$ is confirmatory of the causal signification of $\gamma\acute{\alpha}\rho$; as in Priam’s words (*Il.* 22. 532), where, after giving orders to keep the city gates open for the reception of his routed forces, he adds the reason, $\tilde{\eta}\ \gamma\acute{\alpha}\rho\ \acute{\alpha}\chi\iota\lambda\lambda\epsilon\upsilon\varsigma\ \acute{\epsilon}\gamma\gamma\upsilon\varsigma\ \delta\delta\epsilon\ \kappa\lambda\omicron\nu\acute{\epsilon}\omega\alpha\iota$. “*For see! too surely is Achilles near throwing all things into confusion!*” So Calchas (*Il.* 1. 78) gives a reason for bespeaking the protection of Achilles: $\tilde{\eta}\ \gamma\acute{\alpha}\rho\ \delta\acute{\iota}\omicron\mu\alpha\iota\ \acute{\alpha}\nu\delta\rho\alpha\ \chi\omicron\lambda\omega\sigma\acute{\epsilon}\mu\epsilon\nu$, κ. τ. λ. “*For I assuredly do think that I shall make that man angry,*” &c.

3. In the combination $\tilde{\eta}\ \pi\omicron\upsilon$, the particle $\tilde{\eta}$ is affirmative, and $\pi\omicron\upsilon$ conjectural; and hence the two, when combined, express a degree of probability bordering on certainty. They do not, however, coalesce into one word; for if they did, $\tilde{\eta}$ would have the acute accent. We must render $\tilde{\eta}\ \pi\omicron\upsilon$ by, “*in all probability,*” “*doubtless,*” “*unless I am very much mistaken,*” &c.

ΚΑΙ.

1. As particles for uniting together the members of a proposition, the Greeks make use of $\kappa\alpha\iota$ and the enclitic $\tau\epsilon$; the use and distinction of which are pointed out in the following observations:—

2. $\kappa\alpha\iota$ and $\tau\epsilon$ serve for the simple union both of single ideas and of entire parts of a sentence. The connexion by $\tau\epsilon$ is more usual in the elder and poetic language than in Attic prose; and, generally, this particle is not merely put once between the two ideas to be connected, but joined to each of the connected parts; as, $\Pi\alpha\tau\eta\rho\ \acute{\alpha}\nu\delta\rho\omega\alpha\iota\ \tau\epsilon\ \theta\epsilon\omega\alpha\iota\ \tau\epsilon$, “*The father of both gods and men.*” This connexion by $\tau\epsilon$ — $\tau\epsilon$ occurs with Attic prose writers only in the union of strongly-opposed

ideas; as, *Φέρειν χρὴ τὰ τε δαιμόνια ἀναγκαίως, τὰ τε ἀπὸ τῶν πολεμίων ἀνδρείως*: “*We must bear the dispensations of the gods as a matter of necessity, and the inflictions of our foes with a spirit of manly resistance.*” With Homer, however, frequently, and with the Attic Poets rarely, *τε*—*τε* are used in the union of kindred ideas. If more than two ideas are connected, Homer proceeds with the repetition of *τε*; as, in *Il.* l. 177: *Αἰεὶ γάρ τοι ἔρις τε φίλη, πόλεμοί τε, μάχαι τε*: or, after having several times repeated *τε*, then uses *καί*; as, *Od.* 3. 413, seq. *Ἐχέφρων τε, Στρατίος τε, Περσεύς τ’, Ἀρηγτός τε, καὶ ἀντίθεος Θρασυμήδης*; or interchangeably *τε, καί, τε*.

3. The particles *τε καὶ* connect more closely than the simple *καὶ*, and are chiefly used when ideas are to be represented as united in one supposition. Hence this kind of combination is also chiefly used when opposite ideas are to be assigned as closely connected; as, *χρηστοί τε καὶ πονηροί*.—*ἀγαθὰ τε καὶ κακά*. For this reason we say *ἄλλως τε καὶ* (both in other respects and also), “*particularly also*,” “*especially*”; because *ἄλλως* already expresses a natural and strong antithesis to that which follows.

4. The combination *καὶ—καί*, “*as well—as*,” “*both—and*,” can only be adopted when the combined ideas are of different kinds, but never in those which are perfectly homogeneous. Hence several substantives can always be connected by *καὶ—καί*; as, *ἀπέκτειναν καὶ παῖδας καὶ γυναῖκας*. But in the case of adjectives, only those which contain nothing homogeneous in their idea; as, *ἀνθρώπους εὐρήσεις καὶ ἀγαθοὺς, καὶ κακοὺς, οἱ καὶ πένητας καὶ πλουσίους*, and the like; not *πόλεις καὶ μεγάλη καὶ πολυάνθρωπος*, but *μεγάλη τε καὶ πολυάνθρωπος*.

ΠΕΡ.

Περ is an enclitic, and in signification closely allied to *γε*. It denotes, conformably to its derivation from *περὶ*, comprehension or inclusion, and hence, like *γε*, it is employed to strengthen single ideas. It very frequently enters into combination with relative pronouns, as also with temporal, causal, and conditional particles, to confirm their signification. The sense of this particle is generally, as in the case of *γε*, indicated in English merely by a stronger intonation of the word; although it may frequently also be translated by “*very*,” “*ever*.” In combination with a particle we often translate it by “*although*,” or “*how much soever*.” Thus: *Δέγει, ὅπερ λέγει, δίκαια πάντα* “*He says all, whatever he does say, justly.*” *Μῆτε σὺ τόνδ’, ἀγαθὸς περ ἐὼν, ἀποαίρεο κόρυήν* “*Nor do thou, excellent though thou art, deprive him of the virgin;*” i. e. be thou never so excellent,

however excellent thou art. Εὐθὺς πορεύεται πρὸς Κῦρον ὅπερ εἶχεν.
"He proceeds straightway unto Cyrus, just as he was."

ΠΩΣ.

1. The particle πῶς, when circumflexed, is interrogative, and signifies "*how?*" The combination πῶς γὰρ is employed as an emphatic negative, "*not at all.*" Thus, πῶς γὰρ ποιήσω; "*I will not do it at all,*" literally, "*for how shall I do it?*" In the same way καὶ πῶς is used; as, καὶ πῶς σιωπῶ; "*I cannot be silent,*" literally, "*and how am I to be silent?*"

2. As an enclitic, πῶς signifies "*somehow,*" "*in some degree,*" &c.; as, ἄλλως πῶς, "*in some other way;*" ὥδέ πῶς, "*somehow thus,*" &c.

ὍΣ.

1. The particle ὥς is sometimes used for ἵνα, to denote a purpose; as, ὥς δείξωμεν, "*in order that we may shew.*" Occasionally, as in the case of ἵνα, the word is omitted, the purpose of which is to be expressed; as, Ὡς δ' ἀληθῆ λέγω, κάλει μοι τοὺς μάρτυρας. "*But that thou mayst see that I speak the truth, call for me the witnesses.*"

2. It is also used for ὅτι, with the meaning of "*that*"; as, Λέγοντες, ὥς ἐκεῖνός γε οὐ πολεμεῖ τῇ πόλει. "*Saying, that he does not make war upon the city.*"

3. It is also used with the meaning of "*as*," which is its more ordinary acceptation. Sometimes the Tragic writers repeat the word that precedes ὥς when signifying "*as*"; and this is done when the speaker, from unpleasant recollections, does not choose to be more precise. Thus, Ὀλωλεν ὥς ὅλωλεν, "*He has perished as he has perished;*" i. e. he has perished; no matter how.

4. With the acute accent, it is used in the sense of οὕτως, and then stands at the beginning of propositions. This usage is very frequent in Homer; as, ὦς εἰπῶν. We must be careful, however, not to confound ὦς for οὕτως, with ὥς changed to ὦς because followed by an enclitic, nor with ὡς placed after a word on which it depends, and receiving in consequence the tone or accent; as, θεὸς ὦς, "*as a god.*"

5. It is often used in exclamations, with the signification of "*how*"; as, Ὡς σε μακαρίζομεν! "*How happy we deem you!*" Βροτοῖς ἔρωτες ὥς κακὸν μέγα! "*How great an evil is love to mortals!*" On this is founded the use of ὥς with optatives, in the sense of the Latin *utinam*, "*I wish;*" as, Ὡς μ' ὄφελ' Ἑκτωρ κτείνειν! "*Would that Hector had slain me!*" literally, "*How Hector ought to have slain me!*"

6. It is put, like *ὅτι*, before superlative adjectives and adverbs, and strengthens the meaning; as, *ὡς τάχιστα*, "*as quickly as possible*."

7. In many cases, *ὡς* came to be regarded as nothing more than a mere strengthening particle; and hence we have the idioms, *ὡς ἀληθῶς*, "*truly*;" *ὡς ἀτεχνῶς*, "*entirely*," &c.

8. It is often used in limiting propositions with the infinitive; as, *ὡς εἰκάσαι*, "*as far as one may conjecture*;" *ὡς ἔμοιγε δοκεῖν*, "*as far as appears to me at least*;" *ὡς εἰπεῖν*, "*so to speak*."

9. It is frequently found in this same sense with prepositions following; as, *ὡς ἀπ' ὀμμάτων*, "*to judge by the eye*;" *ὡς ἐπὶ τὸ πολὺ*, "*for the most part*." Hence it is often used in comparisons; as, *Ἄπιστον τὸ πλῆθος λέγεται ἀπολέσθαι, ὡς πρὸς τὸ μέγεθος τῆς πόλεως*, "*An incredible number are said to have perished, in proportion to the size of the city*."

10. It is elegantly joined to participles in the genitive absolute; and the participle must then be rendered, in English, by a tense of the verb; as, *Ὡς ταύτης τῆς χώρας ἐχυρωτάτης οὔσης*, "*Because this place was the most secure*." Sometimes, also, it is connected with the accusative or dative of the participle. In these constructions with the participle, whether in the genitive, dative, or accusative, it has the force of *as*, *since*, *because*, *inasmuch as*, *as if*, &c.

11. It also has the meaning of "*when*," as a particle of past time; as, *ὡς δὲ ἦλθε*, "*but when he came*." And sometimes, also, the force of "*while*."

12. With numerals it signifies "*about*;" as, *ὡς τεσσαράκοντα*, "*about forty*;" *ὡς τρία ἢ τέτταρα στάδια*, "*about three or four stadia*."

13. It is sometimes put, especially by Attic writers, instead of the preposition *εἰς*, *πρὸς*, or *ἐπὶ*. In truth, however, the preposition in such instances must always be regarded as understood, while *ὡς* retains in translation nothing of its original meaning. It must be remarked, however, that *ὡς*, when put for *εἰς*, *πρὸς*, or *ἐπὶ*, is generally found with persons, and seldom with inanimate things. The primitive meaning of *ὡς πρὸς*, *ὡς εἰς*, &c., is "*as towards*," "*as to*," and the particle serves to indicate that the preposition must not be taken in a strict and definite sense. Hence, when *ὡς* alone appears, with the preposition understood, it always implies that the approach is made with some degree of timidity or reverence. Thus, *ὡς τοὺς θεοὺς*, "*unto the gods*;" *ὡς τὸν βασιλέα*, "*to the king*." In this lies the reason why *ὡς* is seldom ever construed in this way with the names of places or things, but generally with animate objects.

PREPOSITIONS.

I. Prepositions, in Greek, govern the genitive, dative, or accusative. Some govern only one case, others two cases, and others, again, three ; as follows :

GENITIVE ONLY.

Ἀντί, Ἀπό, Ἐκ or Ἐξ, and Πρό.

DATIVE ONLY.

Ἐν and Σύν.

ACCUSATIVE ONLY.

Εἰς or Ἐς.

GENITIVE AND ACCUSATIVE.

Διὰ, Κατά, and Ὑπέρ.

DATIVE AND ACCUSATIVE.

Ἀνά.

GENITIVE, DATIVE, AND ACCUSATIVE.

Ἀμφί, Ἐπὶ, Μετά, Παρά, Περὶ, Πρός, Ὑπό.

II. We will now proceed to illustrate, by examples, the force of each ; arranging them according to the cases which they respectively govern.

I. *Prepositions governing the*

GENITIVE.

1. The fundamental idea of the genitive is that of *separation* or *abstraction*, of *going forth*, *from*, or *out of* any thing.

2. The prepositions, therefore, that are combined with the genitive carry with them the general meaning of *proceeding from something* ; though, strictly speaking, the ideas of, out of, and from, lie primarily in the genitive case itself.

Ἀντί.

1. The primitive meaning of this preposition was "*against*," "*contrary to*." It has lost, however, its original signification, except in the case of compounds; as, ἀντιτάττειν, "*to place over against*;" ἀντιλέγειν, "*to contradict*."

2. The secondary meanings of ἀντί, deducible from the primitive meaning, are, "*instead of*," "*for*"; and refer to the relations of exchange, purchase, value, &c., where the objects referred to are supposed to be set opposite or over against each other, and their respective value thus estimated. Hence we have the following examples: δοῦλος ἀντί βασιλέως, "*a slave instead of a king*;" ἀνθ' ὧν, "*for which reasons*" (on which account).

Ἀπό.

1. The leading meaning of this preposition is "*from*," and it has reference either to place, time, or the assigning of the origin or cause of a thing. I. The relation of place; as, ἀπὸ χθονός, "*from the ground*;" ἀφ' ἵππων, "*from on horseback*." II. The relation of time; as, γενέσθαι ἀπὸ δείπνου, "*to have done supper*" (to be from supper); πίνειν ἀπὸ τοῦ σιτίου, "*to drink just after eating*" (to drink from eating). III. The assigning of the origin or cause; as, ἀπὸ δικαιοσύνης, "*from a love of justice*;" κέφεν ἀπ' ἀργυρέοιο βιοῖο, "*he slew him by means of a silver bow*;" οἱ ἀπὸ τῆς στοᾶς, "*the Stoics*" (the philosophers from the porch); οἱ ἀπὸ Πλάτωνος, "*the Platonics*," &c.

2. It must be borne in mind, that when ἀπὸ refers to place, it denotes the place *at or near which* any one was; whereas the place *within* is expressed by ἐκ.

Ἐκ or Ἐξ.

1. Ἐκ (before a vowel ἐξ) has for its leading signification, "*out of*," "*from*"; and serves to indicate a choice out of several objects, or to denote a whole consisting of many parts. It may be viewed, like ἀπὸ, under the three relations of place, time, and the assigning of origin and cause. I. The relation of place; as, ἐκ τῆς πόλεως, "*out of the city*," which presupposes that one has been *in* the city, whereas ἀπὸ τῆς πόλεως merely implies that one has been *near* the city. II. The relation of time; as, ἔκ τινος χρόνου, "*since a certain time*;" ἐξ οὗ, "*since*" (supply χρόνου). III. The origin or cause; as, τὰ ἐκ πατρὸς προσταχθέντα, "*the things commanded by a father*;" ἐξ ἐμέο, "*through me*" (by my means or authority).

2. The following examples, falling under some one or other of the

three relations to which we have just referred, deserve to be noticed: ἐκ θαλάττης, "*on the side towards the sea*;" ἐξ ἑως, "*at dawn*;" ἐξ ἡμέρας, "*since it became day*;" ἐκ τῶν ζωστήρων φορεῖν φιάλας, "*to carry cups suspended to the girdles*" (the point of suspension commencing with or arising out of the girdles); ἐκ τοῦ ποδὸς κρεμάσαι τινὰ, "*to hang one by the foot*;" ἐκ σκῆπτρων ὁδοιπορεῖν, "*to travel by means of staves*;" λαμβάνειν ἵππον ἐκ τῆς οὐράς, "*to take a horse by the tail*;" γελάειν ἐκ τῶν πρόσθεν δακρύων, "*to laugh after tears*;" ἐκ τοῦ ἐμφανοῦς, "*openly*;" ἐκ τοῦ ἀφανοῦς, "*unawares*;" ἐξ ἀπροσδοκίτου, "*unexpectedly*."

Πρό.

1. The primitive meaning of *πρό* is "*before*;" and it may be considered under the three relations of place, time, and preference. I. The relation of place; as, *πρό ἄλλων*, "*before others*;" *πρό πόλεως*, "*before the city*." II. The relation of time; as, *Ταῦτα πρό τῆς Πεισιστράτου ἡλικίας ἐγένετο*, "*These things happened before Pisistratus came of age*." III. The relation of preference; as, *Οὐδεὶς οὕτως ἀνόητός ἐστιν, ὅστις πόλεμον πρό εἰρήνης αἰρεῖται*, "*No one is so foolish as to prefer war to peace*" (literally, "*who makes choice to himself of war before peace*"); *πρό πολλοῦ ποιεῖσθαι*, "*to value highly*" (to value before much), &c.

2. Hence arise the following examples: *μάχεσθαι πρό τινος*, "*to fight for one*," because he who fights for one places himself before him. So, *Ναυμαχέειν πρό τῆς Πελοποννήσου*, "*To fight a naval battle for the Peloponnesus*." *Ἀθλεύειν πρό ἄνακτος ἀμειλίχου*, "*To toil on account of a cruel king*."

II. Prepositions governing the

DATIVE.

1. The fundamental idea of the dative is directly opposed to that of the genitive; since in the dative the idea of *approach* lies at the basis, or, in other words, it serves to indicate the more remote object.

2. This general idea of approach branches off into the kindred ideas, (1) of *union* or *coming together*; (2) of *likeness*; (3) of *advantage* or *disadvantage*.

3. The dative also denotes, as consequences of the same general idea, (1) the *instrument* or *means* for effecting

any thing; (2) the *manner*; (3) the *cause*; (4) a *particular* or *definite time*.

Ἐν.

The primary meaning of this preposition is "*in*," as indicative of place; as, ἐν ταῖς Ἀθήναις, "*in Athens*;" ἐν Ῥώμῃ, "*in Rome*." From this primary use in definitions of places, the following constructions are derived, which accord in part with the English or Latin idiom: I. To denote the person or thing on which, as its substratum, the action is performed; as, ἐπιδείκνυσθαι ἐν τινι, "*to show in the case of a certain one*." II. Among several; as, ἐν Ἀργείοις, "*among the Argives*;" ἐν ἀθανάτοις, "*among the immortals*." III. ἐν φόβῳ εἶναι, "*to be in fear*;" ἐν ὀργῇ εἶναι, "*to be in a rage with any one*;" ἐν αἰσχύναις ἔχειν, "*to be ashamed of*;" ἐν ἐλαφρῷ ποιεῖσθαι, "*to make light of*." IV. Referring to clothing, array, &c.; as, ἐν ῥινῷ λέοντος, "*in the skin of a lion*;" ἐν πέλταις, ἀκοντίοις, τόξοις διαγωνίζεσθαι, "*to contend, equipped with shields, spears, bows*;" ἐν στεφάνοις, "*adorned with chaplets*." V. Denoting a means or cause on which something depends; as, τὰ μὲν πρότερον πραχθέντα ἐν ἄλλαις πολλαῖς ἐπιστολαῖς ἴστε "*Ye know the things previously done through many other letters*." Ἐν νομοθέταις θέσθαι νόμον, "*To enact a law by means of the nomothetæ*," &c.

Σύν.

1. The primary meaning of this preposition is "*with*," denoting accompaniment; as, πότμῳ σὺν εὐδαίμονι, "*with a happy lot*;" σὺν τινι εἶναι, "*to be in company with any one*;" σὺν τοῖς Ἑλλησι μᾶλλον ἢ σὺν τῷ βαρβάρῳ εἶναι, "*to be on the side of the Greeks rather than of the barbarian*;" σὺν τῷ σῷ ἀγαθῷ, "*to thy advantage*;" σὺν τῷ Θεῷ, "*with the assistance of the Deity*."

2. Hence it also expresses a mean, which, as it were, accompanies the effect; as, Τοὶ καὶ σὺν μάχαις δις πόλιν Τρώων πρᾶθον, "*Who twice, by means of battles, sacked the city of the Trojans*."

III. Preposition governing the ACCUSATIVE.

1. The accusative denotes the immediate object upon which the action of a transitive verb is directed.

2. All prepositions connected with the accusative denote a direction or extension to some point, a stretching, reaching.

finishing, completing. Hence they designate particular parts of the general relation expressed by the accusative, and are added to the same for greater perspicuity and distinctness.

Εἰς.

1. The primitive meaning of this preposition is "into;" as, εἰσ-ἦλθον εἰς τὴν πόλιν, "*they entered into the city.*" With this is connected the meaning of "to;" as, ἰκετεύειν εἰς τινα, "*to come as a suppliant to any one.*"

2. With the verbs "to say," "to show," the reference or direction to the persons, to whom any thing is said or shown, is sometimes considered as analogous to an actual motion; and this analogy is expressed by εἰς; as, Οἱ πατέρες πολλὰ δὴ καὶ καλὰ ἔργα ἀπεφάναντο εἰς πάντας ἀνθρώπους. "*Your fathers exhibited many and honourable deeds before all men.*" Hence it frequently signifies "with respect to;" a general reference, which in English is often expressed by the more definite "on account of," "in consequence of;" as, φοβεῖσθαι εἰς τι, "*to be alarmed on account of any thing;*" δυστυχεῖν εἰς τι, "*to be unfortunate on any account;*" λοιδορεῖν τινα εἰς τι, "*to blame one on any account.*"

3. The idea of a direction or relation lies also at the foundation of the following combinations; as, εἰς ἀπαλλαγὰς κακῶν, "*for a deliverance from evils;*" ἔβησαν ἐς ἀνδρείον, "*they displayed valour;*" εἰς ταῦτόν ἦκειν, "*to be in the same circumstances;*" ἐς τοσοῦτον, "*so far*" or "*so much,*" &c.

4. In definitions of time, εἰς has several meanings. I. "Towards;" as, εἰς ἑσπέραν, "*towards evening.*" II. Duration; as, εἰς ἐνιαυτόν, "*for a year.*" III. A point of time; as, ἐς ἡῶ, "*at dawn.*" It is joined also frequently with adverbs of time; as, εἰς ἅπαξ, "*once;*" εἰς αἰεὶ, "*for ever,*" &c.

5. With numerals, εἰς sometimes signifies "about;" as, ναῦς ἐς τὰς τετρακοσίας, "*about four hundred vessels:*" and sometimes it makes them distributive; as, εἰς δύο, "*binì.*"

6. Frequently the noun which is governed by εἰς is understood, and it is then put with the genitive which is dependent upon that noun; as, εἰς Αἰγύπτῳ (supply ῥόον); εἰς διδασκάλων (supply δώματα). This is especially the case with the names of deities; as, εἰς Ἀρτέμιδος, "*to Diana's*" (supply ἱερόν). So in Latin, *Ventum est ad Cereris*, scil. *templum*.

IV. *Prepositions governing the*

GENITIVE AND ACCUSATIVE.

Διά.

1. The primitive meaning of *διά* is "*through*." With the genitive, this meaning may be considered under two relations: I. Of space and time. II. Of cause and means.

2. I. The relation of space and time; as, τὸ ἔγχος ἦλθε διὰ τοῦ θώρακος, "*the spear went through the corslet*;" δι' ὀλίγου εἶναι, "*to be within a little distance of*;" ποταμὸς διὰ πέντε σταδίων ἀναφαίνόμενος, "*a river appearing five stadia off*;" διὰ μακροῦ χρόνου, "*after a long time*;" δι' ἑνδεκάτου ἔτεος, "*eleven years after*." But frequently, with ordinals, it expresses the recurrence of an action after a certain period of time; as, διὰ τρίτου ἔτεος, "*every third year*;" δι' ἑνάτου ἔτεος, "*every ninth year*."

3. II. The relation of cause and means; as, δι' ἑαυτοῦ, "*by his own means*;" δι' ἀγγέλων λέγειν, "*to announce by means of messengers*;" διὰ τῶν ὀφθαλμῶν ὁρᾶν, "*to see by means of the eyes*," &c.

4. WITH THE ACCUSATIVE, *διά* is again to be considered under two relations: I. The relation of place. II. The relation of cause.

5. I. The relation of place; as, διὰ πόντιον κύμα πορεύεσθαι, "*to go through the ocean wave*;" διὰ δώματα, "*throughout the mansion*." II. The relation of cause; as, διὰ τοῦτο, "*on this account*;" διὰ τοὺς εὖ μαχομένους κρίνονται αἱ μάχαι, "*battles are decided by those who fight bravely*."

Κατά.

1. The primitive meaning of this preposition denotes a downward direction towards an object. Hence we have, in the genitive, κατὰ σκοποῦ τοξεύειν, "*to shoot at a mark*," because the arrow, proceeding in a curve, descends to the mark; κατὰ κόρυς τύπτειν, "*to strike at the head*," i.e. "*down against*." Hence is deduced the signification "*with respect to*," which frequently, however, may be rendered "*against*." Thus, κατὰ τινος εἰπεῖν, "*to say something with respect to any one*;" or, if this be prejudicial, "*to say something against one*." So also, ψεῦδεσθαι κατὰ τοῦ Θεοῦ, "*to say something falsely of the Deity*," or "*to speak falsely against the Deity*." On the contrary, μέγιστον καθ' ὑμῶν ἐγκώμιον, "*the greatest compliment paid you*," literally, "*with regard to you*," "*upon you*."

2. Κατὰ is used, especially with the genitive, to denote motion from above downward, and then answers to the Latin *de*. Thus: Βῆ δὲ κατ'

Οὐλύμποιο καρήνων, "*he went down from the summits of Olympus*;" κατ' ὀφθαλμῶν κέχυτ' ἀχλὺς, "*darkness was poured down over his eyes*;" κατ' ἄκρας, "*from the top downward*," speaking of the destruction of cities, whereas the Latins say "*funditus delere*." Hence, κατὰ χειρὸς ὕδωρ διδόναι, "*to pour water upon the hands*;" κατὰ γῆς ἰέναι, "*to go beneath the earth*."

3. The following phrases are to be noticed: εὐχεσθαι κατὰ βοῶς, "*to vow an ox*;" εὐχεσθαι καθ' ἑκατόμβης, "*to vow a hecatomb*." In such constructions as these, the idea is implied of a vow offered down upon (i. e. resting upon) something as its basis. In the following, καθ' ἱερῶν ὀμόσαι, "*to swear by the victim*," the reference is plainer; for the party is supposed, according to the Grecian custom, to touch the victim, at the time of making the oath.

4. WITH THE ACCUSATIVE, κατὰ chiefly indicates "*as relates to*," "*according to*." Thus, Κατὰ τοῦ μαντηίου ἀπόκρισιν "*As regards the answer of the oracle*." Τὰ κατὰ Πausανίαν καὶ Θεμιστοκλέα "*The things relating to Pausanias and Themistocles*."

5. From this general meaning several others are deduced. Thus, "on account of;" as, Κατὰ τὸ ἔχθος τὸ Λακεδαιμονίων "*On account of his hatred towards the Lacedæmonians*," literally, "*in accordance with*." Hence it is often put with verbs of motion, in order to show the object of them; as, Κατὰ λήϊν ἐκπλώσαντες, "*Having sailed out in quest of plunder*," literally, "*with reference to*."

6. Κατὰ is also joined with the accusative, to denote similitude, correspondence, suitableness, &c.; as, Πατέρα τε καὶ μητέρα εὐρήσεις οὐ κατὰ Μιθραδάτην καὶ τὴν γυναῖκα αὐτοῦ "*You will find your father as well as mother very different people from Mithradates and his wife*," literally, "*not in accordance with*." So also, κατ' ἐμαυτὸν, "*of the same kind as myself*;" οἱ καθ' ἡμᾶς, "*men of our station*," "*of our character*," and also "*our contemporaries*." And again, with comparatives; as, Μείζον, ἢ κατ' ἄνθρωπον, νοσεῖς "*You are labouring under a malady worse than man can bear*."

7. Κατὰ is likewise joined with the accusative in definitions of place; as, κατὰ στρατὸν, "*in the army*;" κατ' Ἀργος, "*in Argos*;" κατὰ γῆν, "*by land*;" κατὰ τὸν πλοῦν, "*on the voyage*;" κατὰ Φωκαίην πόλιν, "*near the city of Phocæa*." Hence, in Homer, χυόμενος κατὰ θυμὸν, "*enraged in soul*."

8. It also appears in definitions of time; as, κατὰ τὸν πόλεμον, "*at the time of (or during) the war*;" κατὰ τὸν κατὰ Κροῖσον χρόνον, "*in the time of Cræsus*." Hence οἱ καθ' ἡμᾶς, "*our contemporaries*," mentioned in § 6.

9. With numerals, *κατὰ* serves to express the same as the Latin distributives. Thus, *καθ' ἓνα*, "one by one," "singly;" *καθ' ἑπτα*, "seven at a time;" and without numerals; as, *κατὰ μῆνα*, "every month;" *κατ' ἐνιαυτὸν*, "every year;" *κατὰ πόλεις*, "by cities;" *κατὰ κώμας*, "by villages," &c.

10. It is often with its case expressed by an adverb in English; as, *κατὰ μοῖραν*, "properly," "fitly;" *κατὰ μικρὸν*, "gradually;" *κατὰ κράτος*, "vehemently," with all one's might; *κατὰ πόδα*, "quickly," "immediately," &c.

Ὑπέρ.

1. The primitive meaning of this preposition is, "above," "over," "beyond." Thus, *ὁ ἥλιος ὑπὲρ ἡμῶν καὶ τῶν στεγῶν πορευόμενος*, "the sun moving above us and our dwellings;" *ὑπὲρ πολλῶν*, "beyond many." Hence also it is employed in speaking of the sites of towns and places on rivers or the sea, because they are higher than it; as, *λιμὴν καὶ πόλιν ὑπὲρ αὐτοῦ*, "a harbour, and a city upon it."

2. From the primitive meaning is deduced that of "for," "in behalf of," when a person is supposed to go, as it were, in front of or beyond another, and occupy a place which the latter would otherwise have been compelled to fill; and in this way to act for or in behalf of that one. Thus, *θύειν ὑπὲρ τῆς πόλεως*, "to sacrifice in behalf of the state;" *μάχεσθαι ὑπὲρ τινος*, "to fight for one;" *τιμωρεῖν ὑπὲρ τινος*, "to punish for one." Hence *δεδιέναι ὑπὲρ τινος*, "to fear for one."

3. Connected with this is the meaning "on account of;" as, *ἐρίδος ὑπὲρ*, "on account of strife;" *ἀλγέων ὑπὲρ*, "on account of sorrows;" *ὑπὲρ τοῦ μὴ ποιεῖν τὸ προσταττόμενον*, "in order not to do what was ordered."

4. From the same source arises also the meaning "for the sake of," as used in prayers. Thus, *καί μιν ὑπὲρ πατρὸς καὶ μητέρος καὶ τέκος λίσσεο*, "And entreat him for the sake of his father, and mother, and offspring."

5. With the accusative, *ὑπὲρ* has the meaning of "over," as in the genitive; as, *ρίπτουσι ὑπὲρ τὸν δόμον*, "they fling it over the house;" and also the force of "above;" as, *ὑπὲρ τὰ τεσσαρῆκοντα ἔτη*, "above forty years." So, also, *ὑπὲρ μόρον*, "more than destiny requires," literally, "above destiny;" *ὑπὲρ λόγον*, "above all description."

V. Preposition governing the

GENITIVE AND ACCUSATIVE.

Ἀνά.

1. The primitive meaning of this preposition is directly opposite to that of *κατὰ*, and denotes *motion upward*. Hence its original

signification is "*up*," "*up on*," &c. This, however, seldom occurs, and derivative meanings are more commonly found.

2. Ἀνὰ governs a dative in the Epic and Lyric Poets only; as, χρυσέῃ ἀνὰ σκῆπτρῳ, "*on the top of a golden sceptre*;" χρυσέαις ἀν' ἵπποις, "*in a golden chariot*," carrying with it the idea of being mounted on high; εὐδαι δ' ἀνὰ σκάπτῳ Διὸς ἀετὸς, "*the eagle sleeps on the sceptre of Jove*," i.e. *on the top of the sceptre*; ἀνὰ ναυσὶν, "*in ships*," i.e. *up on ships*.

3. Elsewhere it governs the accusative, and expresses, 1. A duration or continuance, both of time and space; as, ἀνὰ τὸν πόλεμον τοῦτον, "*throughout this whole war*," i.e. *up along this whole war*; ἀνὰ πᾶσαν ἡμέραν, "*daily*;" ἀνὰ δῶμα, "*throughout the mansion*."

4. With numerals it makes them distributive; as, ἀνὰ πέντε, "*five at a time*;" ἀνὰ πέντε παρασάγγας τῆς ἡμέρας, "*five parasangs each day*."

VI. Prepositions governing the GENITIVE, DATIVE, AND ACCUSATIVE.

Ἀμφί.

1. The primitive meaning of this preposition is "*around*," "*about*," "*round about*."

2. WITH THE GENITIVE, ἀμφὶ has its primitive meaning; as, οἱ ἀμφὶ ταύτης οἰκοῦσι τῆς πόλιος, "*who dwell around this city*:" with this same case, also, it has the signification of "*concerning*," which it shares with περί; as, Ἀποπέμπομαι ἔννυχον ὄψιν, ἃν περὶ παιδὸς ἐμοῦ, ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς, δι' ὀνείρων εἶδον "*I turn me with horror from the nocturnal vision, which I saw in dreams concerning my son, and concerning my beloved daughter Polyxena*."

3. WITH THE DATIVE it signifies "*about*," in answer to the question "*where?*" even when the whole thing is not covered; as, ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε, "*fling the broad bands of iron around his sides*;" ἰδρώσει μὲν τευ τελαμῶν ἀμφὶ στήθεσσι, "*the strap shall be moist with perspiration around the breast of each one*."

4. Sometimes the case which is governed by the preposition does not express the thing about which something else is, but that which is about the latter; as, ἀμφὶ πυρὶ στήσαι τρίποδα, "*to set the tripod on the fire, so that the latter blazes around it*;" ἀμφὶ κλάδοις ἕζεσθαι, "*to sit surrounded with boughs*." Hence, when a place is only generally expressed; as, ἦριπε δ' ἀμφ' αὐτῷ, "*he fell beside him*;" ἀμφὶ τραπέζαις κρέα διεδάσαντο, "*they divided the flesh around the table*," i.e. the table where several sat, consequently in different places; ἀμφὶ δίναις Εὐρίπου, "*near the eddies of the Euripus*."

5. It has also with the dative the signification of "*concerning*;" whence are deduced the kindred meanings, "*on account of*," "*about*," "*through*," &c. Thus: Τοὺς μὲν Ἀτρειδῶν κάτα, τοὺς δ' ἄμφ' Ὀδυσσεὺς "*Some against the Atreidae, and some about Ulysses.*" Τοιγὰρ ἄμφι γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν "*To suffer woes for a long time about such a woman.*" Hence ἄμφι τάρβει, "*through fear.*"

6. WITH THE ACCUSATIVE ἄμφι denotes "*about*," in answer to the questions "*where?*" and "*whither?*" as, ἄσπιδ' ἄμφι βραχίονα κομφίζων, "*wielding lightly the shield about his arm;*" ἄμφι ψάμαθον ἐκβεβλήσθαι, "*to be cast out into the sand,*" so that the sand surrounds the body; ἄμφι τι ἔχειν, "*to concern one's self about anything.*"

7. Ἀμφὶ frequently stands in this sense with the accusative, not to signify a surrounding, but only to denote a place generally. Thus, Ἀμφὶ τε ἅστυ ἔρδομεν ἱρὰ θεοῖσιν "*We offer sacrifices to the gods throughout the whole city,*" i.e. all around throughout the city. So ἄμφι Θρᾴκην, "*anywhere in Thrace,*" i.e. in the whole of Thrace, round about.

8. To this head belongs the phrase οἱ ἄμφι, or περί τινα. It means:

I. The person signified by the proper name, with his companions, followers, &c.; as, Καὶ οἱ ἄμφι Πεισίστρατον ἀπικνέονται ἐπὶ τῆς Ἀθηναίης ἱερὸν, "*And Pisistratus, with his troops, comes to the temple of Minerva.*" So, οἱ περὶ Θρασύβουλον, "*Thrasylbulus with his followers;*" οἱ ἄμφι Ὀρφέα, "*Orpheus with his scholars,*" &c.

II. Sometimes this phrase signifies merely the person whom the proper name expresses, but only in later writers. Thus, *Arrian, Exp. Al.* p. 385, οἱ ἄμφι Κρατερὸν, "*Craterus;*" and again, *Ælian, V. H.* 1, 16, οἱ ἄμφι τὸν Κρίτωνα καὶ Σιμμίαν καὶ Φαίδωνα, "*Crito, and Simmias, and Phædo.*" This usage occurs particularly in the later grammarians.

III. Sometimes the phrase denotes principally the companions or followers of the person indicated by the proper name, the latter being merely mentioned in order to express the former more definitely. Thus, *Xen. Hist. Gr.* 7. 5, 12: οἱ περὶ Ἀρχίδαμον, "*the companions of Archidamus.*"

Ἐπί.

1. The primitive meaning of ἐπὶ is "*upon*," whence various kindred meanings arise.

2. WITH THE GENITIVE it signifies "*on*," "*at*," "*in*," or "*near*;" as, ἐπὶ τῶν κοινῶν τῆς πόλεως βωμῶν, "*upon the public altars of the*"

city;" ἐπὶ κρατὸς λιμένος, "at the head of the creek;" ἐστῶτες ἐπὶ τῶν θυρῶν, "standing near the door." Hence the phrase, ἐπὶ τῶν τομίῳν ὀμνύναι, "to stand near, and swear by the entrails."

3. It is also used in answer to the question "whither?" as, πλεῖν ἐπὶ Σάμου, "to sail towards Samos" (i.e. literally, "to sail upon Samos;") ἐπὶ Σάρδεων φεύγειν, "to flee towards Sardis." Hence, ὁδὸς ἡ ἐπὶ Καρίας φέρουσα, "the road that leads to Caria."

4. In definitions of time, ἐπὶ has the meaning of "during," "under," &c.; as, ἐπὶ Κέκροπος, "during the time of Cecrops" (i.e. resting upon this period as a species of base); ἐπ' εἰρήνης, "in time of peace;" ἐπὶ τῶν ἡμετέρων προγόνων, "in the days of our forefathers."

5. It has frequently also the force of the Latin *de*, and denotes "of," "concerning," &c.; as, ὅπερ ἐπὶ τῶν δούλων ἐλέγομεν, "what we were remarking concerning the slaves" (literally, "were speaking upon the subject of the slaves").

6. With the verbs "to name," "to be named," &c., it has the meaning of "after," "from;" as, ὀνομάζεσθαι ἐπὶ τινος, "to be named after one" (literally, "to be named upon one").

7. It often expresses a connexion, accompaniment, provision, &c., either with things or with persons; as, ἐπὶ σμικρῶν λόγων, "with a few words;" καθῆστο Κάδμου λαὸς ἀσπίδων ἔπι, "the people of Cadmus had sat down arrayed with shields;" ἐπὶ προσπόλου μᾶς χωρεῖν, "to go accompanied by a single maid-servant." Hence is deduced the meaning of "before;" as, ἐπὶ μαρτύρων, "before witnesses;" ἐπωμόσαντο ἐπὶ τῶν στρατηγῶν, "they swore in the presence of the generals," &c.

8. In this way the following phrases appear to have originated: ἐφ' ἑαυτοῦ, "by himself," "peculiarly;" ἐπὶ σφῶν αὐτῶν, "by themselves," "unmixed with others," &c. Hence ἐφ' ἑαυτοῦ οἰκεῖν, when said of states, means, "to live by themselves, not dependent upon others, but having a constitution of their own."

9. Ἐπὶ is also used in the genitive with numerals; as, ἐπὶ τριῶν στῆναι, "to stand three deep;" ἐπὶ τεσσάρων, "four deep;" ἐφ' ἑνὸς ἡ κατάβασις ἦν, "the descent was by one at a time."

10. WITH THE DATIVE, ἐπὶ denotes, in particular, subordination, the being in the power of any one, &c. Thus, τῶν ὄντων τὰ μὲν ἐστὶν ἐφ' ἡμῖν, τὰ δ' οὐκ ἐφ' ἡμῖν, "of the things that are, some are in our power (under our control), others are not in our power;" ἐπὶ μάντεσιν εἶναι, "to be dependent upon soothsayers;" ποιεῖν τι ἐπὶ τινι, "to submit a thing to any one's judgment;" τὸ ἐπ' ἐμοί, "as far as depends upon me."

11. With the dative, ἐπὶ also denotes condition, especially in the phrase ἐφ' ᾧ or ἐφ' ᾧτε, "*upon condition.*" That also is regarded as a condition, on account of which, in order to obtain it, something is done which is the price or the foreseen result of the action. Thus, ἐπὶ δώροις, "*on account of promised gifts;*" δώρῳ ἐπὶ μεγάλῳ, "*for a large gift;*" ἐπὶ μόσχῳ ἄδειν, "*to sing for the price of a calf;*" ἐπὶ τούτοις μόνοις ζῆν, "*to live upon condition of having this only;*" χώραν ἀναθεῖναι Ἀπόλλωνι ἐπὶ πάσῃ ἀεργίᾳ, "*to consecrate a territory to Apollo, on condition of its remaining entirely uncultivated.*"

12. Hence it frequently expresses an object or aim, inasmuch as this is the condition upon which the action is performed. Thus, μὴ κλῶπες ἐπὶ δηλήσει φανεῶσι ὑμῖν, "*lest thieves appear to you, in order to do you mischief;*" οὐκ ἐπὶ τέχνῃ μαθες, "*you have not learned it in order to exercise it as a profession;*" ἄγειν τινὰ ἐπὶ θανάτῳ, "*to lead one away to execution.*"

13. From this is deduced the meaning "*on account of;*" as, φρονεῖν ἐπὶ τινι, "*to pride one's self on account of anything;*" θαυμάζεσθαι ἐπὶ τινι, "*to be admired on any account,*" &c.

14. Sometimes, also, it signifies "*at,*" as a definition of place; as, ἐπὶ τῷ Ἀλῆκι ποταμῷ, "*at the river Alex;*" and sometimes it is employed to express generally a combination or co-existence. To this latter head belong the phrases ζῆν ἐπὶ παισὶν, "*to live, having children;*" ζῆν ἐπ' ἴσοις, "*to live upon a footing of equal rights with others;*" ἐπὶ δυσκλείᾳ, "*with disgrace;*" καθῆσθαι ἐπὶ δάκρυσι, "*to sit down in tears,*" &c.

15. Frequently ἐπὶ, when thus construed, signifies not so much a being together, as an immediate following upon, or connexion of time and space; as, ἀνέστη ἐπ' αὐτῷ Φεραύλας, "*Pheraulas arose immediately after him;*" ὄγχην ἐπ' ὄγχην γηράσκει, "*pear after pear grows ripe.*"

16. In many cases, ἐπὶ with the dative has the same or a similar signification with the genitive; as, ἐπὶ χθονὶ, "*on the earth;*" ἐπὶ νυκτὶ, "*in the night,*" &c.

17. WITH THE ACCUSATIVE, ἐπὶ signifies particularly "*upon,*" "*against,*" in answer to the question "*whither?*" in those cases where, in Latin, *in* is put with the accusative; as, ἀναβαίνειν ἐφ' ἵππον, "*to mount upon horseback;*" ἀναβαίνειν ἐπὶ θρόνον, "*to ascend a throne;*" ἐπὶ τινι μηχανᾶσθαι, "*to contrive against one.*" So in ἐπὶ πόδα ἀναχωρεῖν, "*to retreat,*" where the Greeks seem to have had in view the return into the place which the foot previously occupied. Hence ἐπὶ is often put after verbs of motion with substan-

tives which do not denote a place, but an action, which is the end of one's going; as, *ιέναι ἐπὶ θήραν*, "to go upon a hunt;" *ιέναι ἐπὶ ὕδωρ*, "to go in quest of water;" *ἐπὶ τί*, "to what end?" "wherefore?" Sometimes, however, we find *ἐπὶ* with the accusative after verbs of rest, but then motion is always implied with the preposition. Thus, *ἵζεσθαι ἐπὶ τι*, "to go anywhere in order to seat one's self there;" *κειῖσθαι ἐπὶ ἀριστερὰ*, "to be carried to the left, and lie there;" *ἐπὶ τὰ τεῖχη ἀντιπαρετάσσοντο*, "they were drawn up against them on the walls," where the idea of *ἀναβάντες*, "having ascended," is implied in *ἐπὶ τὰ τεῖχη*.

18. With definitions of time it answers to the question "how long?" as, *ἐπὶ χρόνον*, "for some time;" *ἐπὶ δύο ἡμέρας*, "for two days." It is also used with definitions of space; as, *ἐπὶ τεσσαράκοντα στάδια*, "for the space of forty stadia." With numerals it denotes "about;" as, *ἐπὶ τριακόσια*, "about three hundred."

Μετά.

1. The leading idea in this preposition is connexion, either in a greater or less degree. It is weaker, however, in this respect than *σύν*.

2. WITH THE GENITIVE *μετά* signifies "with," "together with;" as, *καθῆσθαι μετά τῶν ἄλλων*, "to sit down along with the rest." Hence *μετά τινος εἶναι*, "to be on any one's side." With the words "to contend, fight, carry on war," *μετά* expresses the side which is favoured; as, *ἐπολέμησαν μετά τῶν συμμάχων πρὸς ἀλλήλους*, "they waged war along with their allies against one another."

3. Hence arise various constructions, the basis of which is the idea of a connexion, which in other languages is differently expressed. Thus, *μετά πολιτείας εἶναι*, "to have a regular government;" *μετά τοῦ λόγου*, "under the guidance of reason;" *μετά τῶν νόμων*, "agreeably to the laws;" *μετά κινδύνων*, "in the midst of dangers;" *μετά παιδιᾶς καὶ οἴνου*, "in jest and drunkenness."

4. WITH THE DATIVE it occurs in the Poets only, with the meaning of "among," "with;" as, *μετά δὲ τριτάτοισιν ἀνασσειν*, "and he was reigning among the third (generation);" *μετά στρατῷ*, "among the army;" *νῦν δὲ μεθ' ὑμετέρῃ ἀγορῇ ἦμαι*, "and now I am sitting amid your assembly." Hence arises the general meaning of "in;" as, *πηδάλιον μετά χειρσὶν ἔχοντα*, "holding the rudder in his hands;" *ἄλλην μῆτιν ὕφαινε μετά φρεσὶν*, "he was weaving another plan in his mind."

5. WITH THE ACCUSATIVE it denotes "after," of which instances everywhere occur. Thus, *μετά ταῦτα*, "after these things;" *μετά τὸν ἄνθρωπον*, "after the man," &c. Hence also *ἔπεσθαι μετά τινα*,

"to follow after any one" This literal following was transferred to a figurative following, or guiding one's self by the example of another. Thus, μετὰ σὸν καὶ ἐμὸν κῆρ, "*agreeably to thy sentiment and mine*;" μετὰ κλέος ἔρχεσθαι, "*to go for glory*," i. e. where glory called him (Il. 20. 227).

6. It is likewise joined, by the Attics particularly, with ἡμέρα alone, or with an ordinal number; as, μεθ' ἡμέραν, "*in the daytime*;" μετὰ τρίτην ἡμέραν, "*on the third day*."

7. In Homer especially it means "*among*" several, with plural or collective words, both where motion and rest are expressed. Thus, μετὰ πάντας ὁμήλικας, "*among all his companions in years*;" μεθ' ὄμιλον, "*among the throng*."

Παρά.

1. The primitive meaning of παρὰ is "*by the side of*," a signification which lies at the basis of all the other meanings assigned to this preposition.

2. WITH THE GENITIVE it signifies "*from*" (i. e. from the side of), and expresses motion from a place; as, φάσγανον ἐρύσσατο παρὰ μηροῦ, "*he drew his sword from his thigh*;" παρ' Αἰήταο πλέουσα, "*sailing from Æetes*." Hence it denotes what originates and proceeds from something; as, μαθεῖν παρά τινος, "*to learn from any one*;" ἀγγέλλειν παρά τινος, "*to announce from any one*."

3. So also in the expressions, παρ' ἑαυτοῦ διδόναι, "*to give something from his own substance*;" παρ' αὐτοῦ, "*by his command*" (Xen. H. G. 2. 1, 27); &c.

4. WITH THE DATIVE it signifies "*with*," "*at*," in answer to the question "*where?*" Thus, Φήμιος ὃς ῥ' ἦεide παρὰ μνηστήρσιν ἀνάγκη "*Phemius, who sang with the suitors* (i. e. among them) *through compulsion*;" παρὰ θεοῖς καὶ παρ' ἀνθρώποις, "*with gods and men*."

5. WITH THE ACCUSATIVE it signifies "*to*," "*towards*" (i. e. to the side of); as, παρὰ νῆας Ἀχαιῶν, "*towards the ships of the Greeks*;" παρὰ Καμβύσεα, "*to Cambyzes*;" παρὰ τὴν Βαβυλῶνα, "*to Babylon*." It is frequently used thus in answer to the question "*where?*" but then the idea of motion is always implied in the preposition. Thus, οἱ μὲν κοιμήσαντο παρὰ πρυμνήσια νηὸς, "*they on their part lay down to rest by the stern-fasts of the ship*," i. e., they went to, and lay down by them.

6. It often occurs with the meaning "*in comparison with*," "*by the side of*," "*for*." Thus, ὁρῶν τὰ ἐπιτηδεύματα αὐτῶν ἐγγύθεν παρὰ τὰ τῶν ἄλλων, "*seeing their objects of pursuit from near at hand in comparison with those of the rest*;" ἐν παρ' ἐσλὸν πῆματα

σύνδυο δαίνονται βροτοῖς ἀθάνατοι, “for one piece of good fortune the gods bestow upon mortals a pair of evils:” παρὰ τὰ ἄλλα ζῶα, “in comparison with the other animals” (*Xen. Mem.* 1. 4, 14).

7. From the primitive meaning “by the side of” are derived the following phrases: παρὰ μικρὸν, “almost” (by the side of little); παρὰ πολὺ, “by far” (by the side of much), &c.

8. It has also the meaning of “along,” which results directly from the meaning “by the side of;” as, παρὰ θῖνα θαλάσσης, “along the shore of the sea;” παρὰ νῆας ἰέναι, “to go alongside the ships” (*Eurip. Bacch.* 17), not, as elsewhere, “to go towards the ships.” Hence also of time, “during,” “throughout;” as, παρ’ ὅλον τὸν βίον, “through one’s whole life.” Especially when a definite point of time is expressed; as, παρὰ τὴν πόσιν, “in drinking;” παρ’ αὐτὰ τὰ ἀδικήματα, “at the very moment of the unjust transaction.”

9. It has also the meaning of “against,” “contrary to,” “otherwise than;” as, παρὰ δόξαν, “contrary to opinion;” παρὰ φύσιν, “contrary to nature,” &c.

Περί.

1. The primitive meaning of this preposition is “about,” “around;” from which are deduced various other significations.

2. WITH THE GENITIVE it answers most nearly to the Latin *de*, and denotes “of,” “concerning,” &c.; as, περὶ τινος λέγειν, “to speak concerning any one.” The most universal sense, however, is, “with respect to,” “as regards,” “in point of,” &c. Thus, περὶ μὲν δὴ βρώσεως καὶ πόσεως, “as regards, then, eating and drinking;” οὐδεὶς αὐτῶν πλῆθεος περὶ ἄξιος συμβληθῆναι ἐστί, “no one of them is worthy of being compared with it, in point of size.”

3. The following phrases serve to express value; as, ποιεῖσθαι τι περὶ πολλοῦ, “to value a thing highly,” i. e. in respect of much; ἡγεῖσθαι τι περὶ πλείστου, “to regard a thing as of the greatest value,” i. e. in respect of very much. So, also, ποιεῖσθαι τι περὶ μικροῦ, “to set little value upon a thing;” ἡγεῖσθαι τί περὶ οὐδενός, “to regard a thing as of no value.”

4. In Homer, *περὶ* often carries with it the meaning of superiority, and has the meaning of “above,” &c.; as, ἐθέλει περὶ πάντων ἔμμεναι ἄλλων, “he wishes to be above all others;” οἱ περὶ μὲν βουλὴν Δαναῶν, περὶ δ’ ἐστὲ μάχεσθαι, “ye who are superior to the rest of the Greeks in council, and superior in the fight.” Here βουλὴν is governed, not by *περὶ*, but by *κατὰ* understood.

5. WITH THE DATIVE it signifies “about,” “around,” “on,” in answer to the question “where?” as, περὶ τῇ χειρὶ χρυσοῦν δακτύλιον

φέρειν, "to wear a golden ring on the hand:" often when something surrounds that which is in the dative; as, *περὶ δουρὶ ἤσπαιρεν*, "he panted around his lance," i.e. on his lance; *πεπτῶτα τῷδε περὶ νεορρᾶντῳ ξίφει*, "having fallen on this sword fresh sprinkled with blood." So in the general designation of a place: *περὶ Σκαιῆσι πύλῃσι*, "in the neighbourhood of the Scæan gate." Hence probably in Herodotus (9. 101), *μὴ περὶ Μαρδονίῳ πταίσῃ ἡ Ἑλλάς*, "lest Greece strike on Mardonius, as on a shoal."

6. With the Poets, *περὶ* with the dative signifies also "for," answering to the Latin *præ*; as, *περὶ φόβῳ*, "for fear," i.e. from fear, *præ metu*.

7. WITH THE ACCUSATIVE it signifies particularly "round about," in answer to the questions "where?" and "whither?" as, *θώραξ περὶ τὰ στήρνα*, "a corslet round about the breast." It is here also used like *ἀμφὶ*, to denote not so much a surrounding, as a place or region generally. Thus, *περὶ Θεσσαλίην*, "somewhere in Thessaly," not "around Thessaly."

8. It is often put also with definitions of time; as, *περὶ τούτους τοὺς χρόνους*, "about this same time;" *περὶ πλήθουσιν ἀγορὰν*, "about the time when the market-place fills." With numerals also it signifies "about," "nearly;" as, *περὶ τρισχιλίους*, "about three thousand."

9. It signifies also "with regard to," when it may be rendered "in," "of," "against;" as, *ἁμαρτάνειν περὶ τινά*, "to offend against any one;" *ἄδικος περὶ τινά*, "unjust towards one;" *σωφρονεῖν περὶ τοὺς θεοὺς*, "to be sound in one's belief as regards the gods."

Πρός.

1. The primitive idea expressed by this preposition is that of something proceeding from one thing towards another.

2. WITH THE GENITIVE it denotes "from," "of," "by;" as, *πρὸς Διὸς εἰσὶν ἅπαντες ξενοὶ*, "for all guests are from Jove," i.e. are protected by Jove; *πρὸς θυμοῦ*, "of one's free will," i.e. cordially; *τὸ ποιούμενον πρὸς Λακεδαιμονίων*, "what was done by the Lacedæmonians."

3. Hence result the following phrases: *εἶναι πρὸς τινος*, "to be on any one's side," like the Latin *stare ab aliquo*; *ὃ ἐστὶ πρὸς τῶν ἡδικοτόων μᾶλλον*, "which is to the advantage rather of those who have acted wrongfully;" *τὸ πρὸς κείνου*, "that which speaks for him," i.e. serves for his exculpation. Hence *πρὸς δίκης τι ἔχειν*, for *δίκαιον εἶναι*. So, also, *πρὸς πατρός*, "on the father's side;" *οἱ πρὸς αἵματος*, "the relations by blood."

4. It is often used with the genitive in entreaties and protestations; as, πρὸς τοῦ σου τέκνου καὶ θεῶν ἱκνοῦμαι, "*I supplicate thee by thy child and by the gods,*" i. e. by every consideration proceeding from them.

5. It has also the meaning of "*towards;*" as, πρὸς πόλις, "*towards the city*" (Il. 22. 198); πρὸς μεσημβρίας, "*towards the south*" (Herod. 2. 99); πρὸς ἡλίου δυσμέων, "*towards the setting of the sun*" (Id. 7. 115).

6. WITH THE DATIVE it signifies, chiefly, either "*at,*" "*with,*" in answer to the question "*where?*" as, πρὸς τούτῳ ὅλος εἰμι, "*I am wholly at this,*" i. e. wholly occupied with this; πρὸς τινὶ εἶναι, "*to ponder on anything;*" or else it has the meaning of "*besides,*" "*in addition to;*" as, πρὸς τούτοις, "*in addition to these things;*" πρὸς ἐμοὶ καὶ σοὶ, "*besides thee and me.*"

7. WITH THE ACCUSATIVE it has the signification of "*to,*" in answer to the question "*whither?*" as, ἀπέβη πρὸς μακρὸν Ὀλυμπόν, "*he departed to lofty Olympus;*" πρὸς πατέρα τὸν σὸν, "*to thy father.*" Frequently, however, it expresses, generally, a direction to an object, with the meaning of "*towards,*" "*after;*" as, πρὸς ἡῷ τ' ἡέλιόν τε, "*towards Aurora and the sun,*" i. e. towards the rising sun (Il. 12. 239); πρὸς ζόφον ἡερόεντα, "*towards the dark west*" (Ib. 240). Herodotus, in this sense, often puts the genitive, as above, § 5.

8. Sometimes it has the meaning of "*on account of;*" as, πρὸς τὴν ὄψιν ταύτην, "*on account, then, of this vision*" (Herod. 1. 38); λέγεις δὲ δὴ τί καὶ πρὸς τί; "*you say, then, what, and on what account?*" i. e. with what view? (Plat. Hip. Min. p. 370, extr.) 80, φοβεῖσθαι πρὸς τι, "*to be afraid on any account*" (Soph. Trach. 1211); θαυμάζειν πρὸς τι, "*to wonder on any account*" (Id. CEd. C. 1119); πρὸς οὐδὲν, "*on no account;*" πρὸς ταῦτα, "*on this account,*" &c.

9. It has also, with the accusative, the meaning of "*for,*" "*with respect to;*" as, καλὸς πρὸς δρόμον, "*fair for running;*" τέλεος πρὸς ἀρετὴν, "*matured for virtue.*" Hence it is particularly used in comparisons; as, ἀπίστον πλῆθος ὡς πρὸς τὸ μέγεθος τῆς πόλεως, "*an incredible number for the size of the city,*" literally, "*in comparison with;*" περὶ τὴν σοφίαν φαύλους πρὸς ὑμᾶς, "*unfit for wisdom, in comparison with you.*"

10. It also signifies "*according to,*" "*conformable to,*" "*after;*" as, πρὸς τὰ τοῦ Βαβυλωνίου ῥήματα, "*according to the words of the Babylonian;*" πρὸς ταύτην τὴν φήμην, "*in accordance with this prediction;*" οὐ πρὸς τοὺς ὑμετέρους λόγους, "*not taking your words for a pattern.*"

11. The idea of direction towards some particular object is the groundwork also of the following phrases: σφάζαι πρὸς ὄρθον χῶμ' Ἀχιλλεΐου τάφου, "*to immolate, turning towards the lofty mound of Achilles' tomb*;" διεκρίθησαν πρὸς τε Ἀθηναίους καὶ Λακεδαιμονίους οἱ Ἕλληνες, "*the Greeks separated, and went over, some to the Athenians, others to the Lacedæmonians.*"

12. It has also, with the accusative, an adverbial sense; as, πρὸς τὸ δεινὸν, "*cruelly*;" πρὸς τὸ καρτερὸν, "*violently*;" πρὸς εὐσέβειαν, "*piously*;" πρὸς βίαν, "*perforce*;" πρὸς ἡδονήν, "*willingly.*"

13. With numerals it denotes "*about*," "*nearly*;" as, πρὸς τετρακοσίους, "*about four hundred*;" πρὸς ἑκατὸν, "*nearly one hundred.*"

ὑπό.

1. The primitive meaning of this preposition is "*under*," a signification which it often has with the genitive; as, ὑπὸ γῆς, "*under the earth*:" and often it signifies "*from under*;" as, ὑπὸ χθονὸς ἦκε φῶσδε, "*he sent it from beneath the earth into the light.*"

2. Like the Latin *sub*, it sometimes expresses proximity with a higher place; as, ὑφ' ἄρματος, "*near the chariot*," where the reference is to one who is standing on the ground, with the chariot erect by his side. Hence, figuratively, "*below the chariot.*"

3. From the meaning of "*under*" is deduced that of "*by*," especially with passive verbs, the reference being to something under the influence of which a certain act is performed, or result brought about. Thus, ἐπαινεῖσθαι ὑπὸ τινος, "*to be praised by any one*;" σφαγεῖς ὑπ' Αἰγίσθου, "*immolated by Ægisthus*;" ἀποθανεῖν ὑπὸ τινος, "*to die by the hands of some one*;" ὑπ' ἀγγέλων πορεύεσθαι, "*to go by reason of messengers*;" ἄελλα ὑπὸ βροντῆς πατρὸς Διὸς εἴσι πέδονδε, "*the tempest, by the thunder of father Jove, descends to the plain*;" ὑπὸ τῶν τριάκοντα κώνειον πιόντες, "*having drunk hemlock by command of the thirty.*"

4. From the two meanings of "*under*" and "*by*," combined, seem to have arisen such phrases as the following: ὑπὸ φορμύγγων χορεύειν, "*to dance to the music of harps*;" ὑπ' αὐλοῦ κωμάζειν, "*to revel to the flute.*" For here the preposition with its case appears to express, on the one hand, a kind of subordination, inasmuch as the subject of the action conforms itself to the substantive which is governed by the preposition; and, on the other hand, the action is effected, or at least defined, by the substantive in the genitive, as in the construction of the passive with ὑπὸ and the genitive.

5. WITH THE DATIVE it has often the same signification as with the

genitive; as, for example, with passives in the sense of *a* or *ab*. Thus, ἃ ὑπισχνού ἀποτετέλεσται σοι ἤδη, "*what you promised has been now done by you*;" προσκόλοις φυλάσσεται, "*he is guarded by attendants*." So, also, as with the genitive, ὑπὸ βαρβίτῳ χορεύειν, "*to dance to the lyre*," &c.

6. It often, in particular, when joined with this case, signifies "*under*," with the idea of subordination; as, ὑπὸ τινι εἶναι, "*to be under one*," i.e. obedient to one; ποιεῖν τι ὑπὸ τινι, "*to submit anything to any one*," &c.

7. WITH THE ACCUSATIVE it signifies "*under*," "*at*," analogous to the Latin *sub*, in answer to the question "*whither?*" as, ὑπὸ Ἰλίον ἦλθεν, "*he came beneath Ilium*," i.e. *under* the walls of Troy. It is likewise employed with this case in definitions of time; as, ὑπὸ τοῖς αὐτοῖς χρόνοις, "*about the same time*."

8. Sometimes it is found with the accusative, in answer to the question "*where?*" as, οὔτε ὑπεστί οἰκήματα ὑπὸ γῆν, "*nor are there any chambers under ground*" (Herod. 2. 127); εἴ τινας ἀγαιντο τῶν ὑφ' ἐαυτοῦς, "*in case they thought highly of any of those under them*" (Xen. Cyrop. 3. 3, 6). Hence, ὑπ' αὐγὰς ὀρᾶν τι, "*to examine anything by the light*," i.e. *under* the light; with the light *streaming down upon it*; ὑπό τι, "*in some measure*," &c.

9. With names of places it expresses proximity, like the Latin *sub*, but refers to some elevated object. Hence, perhaps, the expression, ὑπὸ δικαστήριον ἄγειν τινά, "*to lead a person to the tribunal of judges*," the judges sitting on elevated seats.

GENERAL REMARKS ON PREPOSITIONS.

1. Prepositions are often used as adverbs, without a case, especially ἐν in the Ionic and Attic Poets. Thus, ἐν δὲ δὴ καὶ Λεσβίους εἶλε, "*among others, then, he took the Lesbians*" (Herod. 3. 39); ἐν δ' ὁ πυρφόρος θεὸς σκῆψας ἐλαύνει, λοιμὸς ἐχθιστος, πόλιν, "*while within the fiery god, in the shape of a most odious pestilence, having descended like a thunderbolt, ravages the city*." Among the Attic writers, πρὸς especially is thus used, with the meaning of "*besides*;" as, Μενέλαε, σοὶ δὲ τὰδε λέγω, δράσω τε πρὸς, "*Menelaus, I say these things unto thee, and besides I will do them*" (Eurip. Orest. 615).

2. Hence in Ionic writers they are often put twice, once without a case adverbially, and again with a case or in composition with a verb. Thus, ἀν' ὃν Ὀδυσσεὺς πολύμητις ἀνίστατο, "*up thereupon arose the sagacious Ulysses*" (Il. 23. 709); ἐν δὲ καὶ ἐν Μέμφι, "*in Memphis also*" (Herod. 2. 176), &c.

3. In composition with verbs, the prepositions are always used adverbially. Hence, in the older state of the language, in Homer and Herodotus, it is customary to find the preposition and verb separated by other words, and the former coming sometimes immediately after the verb; as, ἡμῖν ἀπὸ λοιγὸν ἀμῦναι (*Il.* 1. 67); ἐνάριζον ἀπ' ἔντεα (*Il.* 12. 195); ἀπὸ μὲν σεωῦτόν ὤλεσας (*Herod.* 3. 36), &c. Hence, when the verb is to be repeated several times, after the first time the preposition only is often used; ἀπολεῖ πόλιν, ἀπὸ δὲ πατέρα (*Eurip. Herc. F.* 1056); κατὰ μὲν ἔκαυσαν Δρυμόν πόλιν, κατὰ δὲ Χαράδραν (*Herod.* 8. 33), &c.

4. In the cases mentioned under § 3, there is properly no *tnesis*, i.e. the separation of a word used at that period of the language in its compounded form; but the prepositions at that time served really as adverbs, which were put either immediately before or after the verbs. At a later period, however, particularly in Attic, the composition became more firmly established, and the prepositions were considered as a part of the verb. In Attic writers, the proper *tnesis* is extremely rare.

5. The prepositions are often separated from their case. Thus, ἐν γάρ σε τῇ νυκτὶ ταύτῃ ἀναιρέομαι (*Herod.* 6. 69); especially when a word is repeated in two different cases; as, παρ' οὐκ ἐθέλων ἐθελούση (*Od.* 5. 155), &c.

6. Prepositions likewise are often put after their case; as, νεῶν ἀπο καὶ κλισιάων, particularly in Ionic and Doric writers, and the Attic Poets. This takes place in the Attic prose writers only in *περὶ* with the genitive, of which the instances are frequent.

7. When a preposition should stand twice with two different nouns, it is often put only once by the Poets, and that, too, with the second noun; as, ἥ ἀλὸς ἥ ἐπὶ γῆς (*Od.* 12. 27); ἐβδόμα καὶ σὺν δεκάτῃ γενεᾷ (*Pind. Pyth.* 4. 16), &c.

SYNTAX.¹

THE ARTICLE.

1. The article, *ὁ, ἡ, τὸ*, is properly a demonstrative pronoun; and is used as such, in the elder language, by Homer, and, in imitation of him, by the later Epic Poets; as, *ὁ γὰρ βασιλῆϊ χολωθεῖς*, “*for this (deity) being incensed against the king;*” *τὰ δ’ ἄποινα δέχεσθε*, “*and receive this ransom.*”

2. But in later Greek, and especially among the prose writers, the article is generally employed to mark emphasis or distinction, and loses its demonstrative force²; as, *ὁ πόλεμος οὐκ ἄνεν κινδύνων, ἡ δὲ εἰρήνη ἀκίνδυνος*, “*war is not free from dangers, but peace is without danger*” (here the article is put on account of the opposition of war and peace); *ὁ Κῦρος πολλὰ ἔθνη κατεστρέψατο*, “*the celebrated Cyrus subdued many nations*” (here the article is emphatic).

3. When a proper name first occurs in prose, it is without the article (unless meant to be emphatic); but when it occurs the second time, it generally has the article³. This is called the usage of *renewed mention*. Thus, *ἦν Ξενοφῶν Ἀθηναῖος . . . ὁ μέντοι Ξενοφῶν ἀνακοινοῦται Σωκράτει . . . καὶ ὁ Σωκράτης συμβουλεύει αὐτῷ*, “*there was Xenophon, an Athenian . . . this Xenophon, however, confers with Socrates . . . and he, Socrates, advises him.*”

4. But the article must always be omitted before a proper name, when an additional substantive, with the article, is subjoined to the same for nearer definition; as, *Κῦρος, ὁ τῶν Περσῶν βασιλεὺς*, “*Cyrus, the king of the Persians;*” *Θῆβαι, αἱ ἐν Βοιωτίᾳ*, “*Thebes, the city in Bœotia.*”

(1) The greater part of the rules which are common to the Greek and Latin languages are here omitted.

(2) But the prose usage, it must be remembered, is derived from the original demonstrative force of the article. Thus, *ὁ πόλεμος* is strictly “*that state of things called war;*” and *ἡ εἰρήνη*, “*that state of affairs termed peace.*” So *ὁ Κῦρος* is, literally, “*that well-known Cyrus.*”

(3) Unless the interval be so extensive a one, that the mind does not readily recur to the individual as having been before mentioned. To this, however, there are several exceptions.

5. Every expression which does not merely indicate an object generally, but represents it as existing in a particular state or in a peculiar relation, is accompanied in Greek by the definite article; as, τὸν γέροντα αἰδεῖσθαι χρὴ, "*one ought to reverence an old man*;" τῶν τοῦ βίου ἀγαθῶν μετέχειν δεῖ καὶ τὸν δούλον, "*even a slave ought to participate in the good things of life*¹."

6. The article is used in prose with the demonstratives οὗτος and ἐκεῖνος; in which case the pronoun either precedes the article or follows the substantive; as, οὗτος ὁ ἀνὴρ, or ὁ ἀνὴρ οὗτος (not ὁ οὗτος ἀνὴρ), "*this same man*."

7. The article is also added to the possessive pronoun, for the purpose of giving a more precise definition. Thus, ἐμὸς υἱὸς is merely a "*son of mine*;" but ὁ ἐμὸς υἱὸς is "*my son*," who is already known from the context.

8. Adverbial expressions become adjectives by the accession of the article; as, οἱ πάλαι ἄνθρωποι, "*the early race of men*;" ὁ μεταξὺ χρόνος, "*the intervening time*²."

9. The neuter of the article τὸ is joined also to infinitives, and forms in this way a species of verbal noun; as, τὸ πράττειν, "*the doing*;" τὸ καλῶς λέγειν, "*the speaking well*³."

10. The article is also combined with μὲν and δέ, and then has in some degree the force of a pronoun; as, οἱ μὲν ἐς φνυγὴν ἐτράποντο, οἱ δὲ ἔμειναν, "*these, indeed, turned themselves to flight, but those remained*;" τοὺς μὲν ἐπῆνε, τοὺς δ' ἐκόλαζεν, "*the former he praised, but the latter he punished*⁴."

(1) Literally, "*the one that is old*;" "*the one that is a slave*."

(2) When a substantive is omitted, they supply the place of substantives; as, ἡ αὔριον, "*the morrow*," supply ἡμέρα; and again, οἱ πλησίον, "*neighbours*," supply ἄνθρωποι.

(3) Sometimes the article is joined to an entire clause; as, Ἐὰν τοῦτο βεβαίως ὑπάρξῃ, τότε καὶ περὶ τοῦ τίνα τιμωρήσεται τις ἐκεῖνον τρόπον ἐξέσται σκοπεῖν, "*If this be firmly established, then will it be allowed us also to consider in what manner one shall punish that monarch*."

(4) So in the neuter, τὰ μὲν—τὰ δέ, "*partly—partly*," &c.

THE NOMINATIVE AND VERB.

1. A verb agrees with its nominative in number and person; as, ἐγὼ λέγω, "*I say*;" τούτω τὸ ἄνδρε ἡγησάσθην, "*these two men thought*;" οἱ θεοὶ κολάζουσι, "*the gods punish*."

2. A neuter plural, however, is generally joined with a singular verb¹; as, ἄστρο φαίνεται, "*stars appear*;" ταῦτά ἐστιν ἀγαθὰ, "*these things are good*."

3. But when the neuter plural refers to living persons, the verb is often put in the plural also; because persons are for the most part considered separately by the mind, but things as forming a class². Thus, τὰ τέλη ὑπέσχοντο, "*the magistrates promised*;" τοσάδε μὲν μετὰ Ἀθηναίων ἔθνη ἐστράτεον, "*so many nations served along with the Athenians*."

4. When the subject consists of several persons or things singly specified, and which follow the verb, the latter often stands in the singular; as, ἔστι καὶ ἐν ἄλλαις πόλεσιν ἄρχοντές τε καὶ δῆμος, "*there are in other cities, also, both magistrates and a commons*." Here, if ἄρχοντες stood alone, the verb would necessarily be εἰσί.

5. Collective nouns, on the contrary, that is, nouns singular which express multitude or number, have often their verb in the plural³; as, τὸ στρατόπεδον ἀνεχώρον, "*the army retired*;" πολὺ γένος ἀνθρώπων χρῶνται τούτῳ, "*a large class of men use this*."

(1) This usage is more observed by the Attics than by the older writers in the Ionic and Doric dialects, and is frequently neglected by the Attics themselves.

(2) Sometimes we find even a singular verb following a masculine or feminine plural; as, ὕμνοι τέλλεται, "*hymns arise*," *Pind. Ol. 11. 4*; ἀχέεται ὁμφαὶ μελέων, "*the voices of songs resound*," *Id. Fragm.*—In the Attic writers, however, this takes place only where the verb precedes; in which case, probably, the author had the whole in his mind, and explained or defined it afterward by the substantive in the plural. Thus, δέδοκται φυγαί, "*exiles are decreed*," *Eurip. Bacch. 1340*.

(3) This construction occurs even in the genitive absolute; as, τοῦ στόλου πλεόντων, *Demosth. in Mid. 45*.

6. A dual nominative is sometimes joined with a plural verb¹; as, τὼ δὲ τάχ' ἐγγύθεν ἦλθον, "*they two quickly drew near*;" ἄμφω λέγουσι, "*both say*."

7. The nominative is often omitted when the verb itself expresses the customary action of the subject; as, σαλπίζει, "*the trumpeter sounds his trumpet*," where ὁ σαλπιγκτῆς is implied; ἐκήρυξε, "*the herald made proclamation*," where ὁ κήρυξ is implied.

8. When two or more substantives are connected by a conjunction, the verb which belongs to all, instead of being in the plural, is sometimes found to agree with one of these substantives, and usually with that one which is nearest to it, and the most important in the sentence; as, Σοὶ γὰρ ἔδωκε νίκην Ζεὺς Κρονίδης καὶ Ἀπόλλων, "*For unto thee has Jove, the son of Saturn, given victory, and Apollo*."

9. Sometimes a nominative is put without a verb following, and is then called the nominative absolute; as, Ἐκεῖνοι δὲ εἰσελθόντες, εἶπεν ὁ Κριτίας, "*They having entered, Critias said*."

THE SUBSTANTIVE AND ADJECTIVE.

1. An adjective is often put in the neuter gender, without regard to the gender of the substantive which stands with it in the sentence, χρήμα being understood; and remains in the singular even when the substantive is in the plural²; as, οὐκ ἀγαθὸν ἡ πολυκοιρανίη, "*the government of the many is not a good thing*;" μεταβολαί εἰσι λυπηρὸν, "*changes are a sad thing*."

(1) Sometimes, on the other hand, the dual of the verb is put with the plural nominative, even when more than two persons are signified. This occurs chiefly in the earlier Epic Poets, and is not found in the Tragedians and prose writers. Many scholars consider the passages in question corrupt, or think that they must be explained otherwise. The whole difficulty is removed, however, by regarding the dual as originally an old form of the plural, limited subsequently to the expression of two.

(2) In all such constructions as these, the substantive is regarded by the mind as representing merely some general class of things; and hence the adjective is put in the neuter gender.

2. An adjective of the masculine gender is often found with a feminine noun of the dual number; and under this rule are also included the pronoun, participle, and article¹; as, ἄμφω τούτῳ τῷ πόλει, "*both these cities*;" δύο γυναῖκες ἐρίζοντε, "*two women quarrelling*;" τῷ χεῖρι, "*the two hands*."

3. An adjective is often put in a different gender from the substantive with which it stands, as referring to the person or persons implied by that substantive²; as, φίλε τέκνον, "*dear child*," (Il. 22. 84.) spoken of Hector; τέκος ἀτρυγόνη, "*indefatigable offspring*," (Il. 2. 157.) spoken of Minerva.

4. Hence a collective noun in the singular number, and of the feminine or neuter gender, is often accompanied by the adjective in the plural and masculine; as, ἔχομεν τὴν ἄλλην ὑπηρεσίαν πλείους καὶ ἀμείνους, "*we have the rest of the crews more numerous and skilful*."

5. Among the tragic writers, when a woman speaks of herself in the plural number, she uses the masculine; and the masculine is also employed when a chorus of women are speaking of themselves. Thus, οἱ προθνήσκοντες (Eurip.), where Alcestis speaks of herself; ὥκτειρ' ἀκούσας (Eurip. Androm.), "*I pitied, on having heard*," where the chorus speak.

6. A substantive is often used as an adjective³; as, γλῶσσαν Ἑλλάδα ἐδίδαξε, "*he taught the Greek tongue*."

7. The substantive is often changed into a genitive plural⁴; as, οἱ χρηστοὶ τῶν ἀνθρώπων, "*the worthy ones among men*," for οἱ χρηστοὶ ἄνθρωποι, "*worthy men*."

(1) Hence it has been inferred that the dual of the adjective, pronoun, participle, and article had originally only one form; namely, the masculine.

(2) Grammarians call this *synesis* (σύνεσις), i.e. an *understanding* of the person implied by the substantive.

(3) This is of very ordinary occurrence in our own language; as, *sea-water, house-dog, &c.*

(4) The substantive is here considered as a whole, and the adjective as a part.

8. This construction takes place also in the singular, especially in Attic ; as, τὴν πλείστην τῆς στρατιᾶς (*Thucyd.*), "*the greatest part of the army*;" τὸν πολὺν τοῦ χρόνου, "*a great part of the time.*"

9. An adjective in the neuter gender, without a substantive, governs the genitive ; as, μέσον ἡμέρας, "*the middle of the day*;" τόσον ὄμιλον, "*so great a throng.*"

10. Adjectives are very often put in the neuter singular and plural, with and without an article, for adverbs ; as, πρῶτον, "*in the first place*;" τὸ πρῶτον, "*at first*;" κρυφῶς, "*secretly*;" φαιδρὰ, "*cheerfully.*"

PRONOUNS.

1. The noun to which the relative refers is often omitted in the antecedent proposition, and joined to the relative in the same case with it ; as, οὗτός ἐστιν, ὃν εἶδες ἄνδρα, "*this is the man whom you saw*;" οὐκ ἔχω, ᾧτινι πιστεῦσαι ἀνδναίμην φίλῳ, "*I have no friend on whom I can rely.*"

2. The relative often agrees with its antecedent in case, by what is called attraction ; as, σὺν τοῖς θησαυροῖς, οἷς ὁ πατήρ κατέλιπεν, "*with the treasures which his father left behind*;" ἄγων ἀπὸ τῶν πόλεων, ᾧν ἔπεισε, στρατιὰν, "*leading a body of troops from the cities which he had persuaded.*"

3. If, in this attraction, the word to which the relative refers be a demonstrative pronoun, this pronoun is generally omitted, and the relative takes its case ; as, σὺν οἷς μάλιστα φιλεῖς, "*with those whom you must love,*" for σὺν τούτοις οἷς μάλιστα φιλεῖς.

4. Sometimes the antecedent takes the case of the relative ; as, ἄλλου οὐκ οἶδα, οὗ ἂν τεύχεα δύω, "*I know not any other whose arms I may put on.*"

5. The nominative of the personal pronoun is usually omitted with the personal terminations of verbs, as in Latin, except where there is an emphasis ; as, ἀλλὰ πάντως καὶ σὺ ὄψει αὐτὴν, "*but you, by all means, shall even see her.*"

6. The possessive pronouns are only employed when an

emphasis is required: in all other cases, the personal pronouns are used in their stead; as, *πατὴρ ἡμῶν*, "*our father*" (literally, "the father of us"); but *πατὴρ ἡμέτερος*, "*our own father.*"

7. A substantive is sometimes put in the genitive, as in apposition with another genitive implied in a possessive pronoun¹; as, *ἐκκόψειε κόραξ τόν γε σὸν ὀφθαλμόν τοῦ πρέσβεως!* "*may a raven strike out the eye of you, the ambassador!*"

8. The possessive pronoun is sometimes used objectively²; as, *σὸς πόθος*, not "*thy regret,*" but "*regret for thee;*" *τάμὰ νουθετήματα*, "*the lessons which thou givest me.*"

9. The pronoun *αὐτὸς* is often used after ordinal numbers, to shew that one person with several others, whose number is less by one than the number mentioned, has done something; as, *Κορινθίων στρατηγὸς ἦν Ξενοκλείδης, πέμπτος αὐτὸς*, "*Xenocides was leader of the Corinthians along with four others.*"

10. The demonstrative pronouns *οὗτος* and *ὁδε* are generally distinguished in this way, that *οὗτος* refers to what immediately precedes, and *ὁδε* to what immediately follows. Thus, *πέμψασα ἡ Τόμυρις κήρυκα ἔλεγε τάδε*, "*Tomyris, having sent a herald, announced as follows;*" *ταῦτα δὲ ἀκούσας εἶπε*, "*having heard these things, he said.*"

11. The demonstrative pronouns are often used instead of the adverbs "*here*" and "*there;*" as, *ἀλλ' ἢδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται*, "*but here comes a maid-servant out of the mansion;*" *αὗται γὰρ, αὗται πλησίον θρώσκουσί μου*, "*for there, there, they are leaping near me.*"

12. The reflexive pronoun *ἐαυτοῦ* is sometimes used for the other reflexive pronouns of the first and second persons³;

(1) So in Latin, *mea ipsius causa*, where *ipsius* is in apposition with the genitive implied in *mea*. So, also, *nomen meum absentis, meas præsantis preces*" (*Cic. Planc.* 10. 26).

(2) This is called, by the older grammarians, the *passive* use of the possessive. Consult *Ruddiman, Instit. G. L. ed. Stallb.* vol. ii. p. 50.

(3) Some accompanying gesture must be supposed, that may serve to express the reference of the pronoun.

as, δεῖ ἡμᾶς ἀνερέσθαι ἑαυτοὺς, “*it behoves us to ask our own selves;*” εἰ δ’ ἐτητύμως μόρον τὸν αὐτῆς οἶσθα, “*but if you truly know your own fate.*”

THE GENITIVE.¹

1. The verbs εἶμι and γίγνομαι, denoting possession, property, part, or duty, require the genitive; as, τοῦτο τὸ πεδῖον ἦν μὲν ποτε τῶν Χορασμίων, “*this same plain belonged formerly to the Chorasmians;*” πολλῆς ἀνοίας ἐστὶ θηρᾶσθαι κενὰ, “*it is the part of great folly to hunt after vain things.*”

2. The genitive is used with verbs of all kinds, even with those which govern an accusative, when the action does not refer to the whole object, but only to a part; as, ὀπτῆσαι κρεῶν, “*to roast some flesh;*” ἔτεμον τῆς γῆς, “*they laid waste a part of the country;*” παροίξας τῆς θύρας, “*having opened the door a little.*”

3. On the general principle of reference to a part, the genitive is put with verbs that denote “*to take hold of,*” “*to touch*”; and also with their opposites, “*to let go,*” “*to loose,*” &c.; as, ἐλάβοντο τῆς ζώνης, “*they took hold of his girdle;*” εἴ τις ὑμῶν δεξιᾶς βούλεται τῆς ἐμῆς ἅψασθαι, “*if any one of you wishes to touch my right hand;*” τῇσδ’ ἐκούσα παιδὸς οὐ μεθήσομαι, “*I will not willingly let go of this my child.*”

4. On the same principle of a part, the genitive is put with the verbs μνησκειν, “*to remind;*” μεμνήσθαι, “*to remember;*” λανθάνεσθαι, “*to forget;*” because remembering and forgetting refer always to particular properties and circumstances only, and therefore to parts of the whole. Thus, φίλων καὶ παρόντων καὶ ἀπόντων μέμνησο, “*remember friends both when present and absent;*” οὐδὲ τότε ἐπιλήσομαι αὐτοῦ, “*even then I will not forget him.*”

5. The genitive is also put with the verbs “*to begin,*” such as ἄρχειν, ἄρχεσθαι, ὑπάρχειν, &c., because here also the reference is only to a part, that is, the commencement of

(1) The fundamental idea of the genitive is that of *separation* or *abstraction*, of *going forth, from, or out of* anything.

an action ; as, ἀρχετε ἀδικίας, “*ye begin injustice* ;” ὑπῆρξαν τῆς ἐλευθερίας ἀπάση τῇ Ἑλλάδι, “*they made a beginning of freedom for all Greece*.”

6. Verbs signifying the operations of the senses, such as, “*to hear*,” “*to feel*,” “*to smell*,” and the like, but not those denoting “*to see*,” require the genitive¹: verbs signifying “*to see*” take the accusative. Thus, παντὸς βασιλεὺς ἀκούει, “*a king hears everything* ;” ὄζω μύρου, “*I smell of myrrh*.”

7. Adverbs of place and time require the genitive, because the adverb denotes a single point only, but the subjoined definition of place and time designates the whole ; as, πανταχοῦ γῆς, “*everywhere on earth* ;” ὄψε τῆς ἡμέρας, “*late in the day*.”

8. Time *when*, that is, *part of time*, is put in the genitive ; as, θέρους τε καὶ χειμῶνος, “*in both summer and winter*.”

9. The *material* of which anything is made is put in the genitive, the thing made being a single object, but the subjoined definition denoting an entire class or kind of materials, part of which go to compose that object ; as, τὸν δίφρον ἐποίησεν ἰσχυρῶν ξύλων, “*he made the chariot of strong wood*.”

10. The superlative degree is also followed by a genitive ; this genitive marking the entire class, of which the

(1) The genitive is put with these verbs only of the object which produces the thing perceived, or of an occurrence of which we perceive only single parts. The thing perceived, on the contrary, stands in the accusative. Hence, for the various construction of these verbs, the following rules obtain: 1. If the person alone is named, this stands in the genitive. 2. If both person and thing are named, the person stands in the genitive and the thing in the accusative ; as, τοῦτο Σωκράτους ἤκουσα. 3. If the thing alone is named, the question then is, whether this is conceived as a simple part which I comprehend with my senses, or as a compound whole, of which single parts only are perceived : in the first case, the accusative stands, in the second the genitive ; as, ὡς ᾔσθετο τὰ γιγνόμενα, “*when he perceived what was taking place*.” On the contrary, always αἰσθάνεσθαι κραυγῆς, θορύβου, &c., because one can only perceive indications of the noise. In like manner, ἀκούειν δίκης, “*to hear a suit* ;” αἰσθάνεσθαι ἐπιβουλῆς, “*to perceive a plot* ;” but ξυνιέναι τὰ λεγόμενα, “*to comprehend or understand what is said*.”

superlative indicates the most prominent as a part or parts ; as, ἔχθιστος πάντων, "*most hated of all*;" ἀριστοὶ Τρώων, "*bravest of the Trojans*."

11. Hence the genitive is put also with verbs, adjectives, and adverbs, which are either derived from superlatives, or in which merely the idea of preferableness is implied ; as, ἐκαλλιστεύετο πασῶν γυναικῶν, "*she was the handsomest of all women*;" διαπρεπεῖς θνητῶν, "*conspicuous among mortals*;" ἐξόχως πάντων, "*in a manner surpassing all*."

12. To words of all kinds other words are added in the genitive, which show the respect in which the sense of these words must be taken ; and, in this case, the genitive properly signifies "*with regard to*," or "*in respect of*;" as, ὕλης πῶς ὁ τόπος ἔχει ; "*how is the place with regard to timber?*" συγγνώμων τῶν ἀνθρωπίνων ἀμαρτημάτων, "*forgiving with respect to human errors*;" πόρρῳ τῆς ἡλικίας, "*far advanced in years*" (properly, "*far advanced with respect to years*").

13. Hence all words expressing ideas of relation, which are not complete without the addition of another word as the object of that relation, take this object in the genitive ; and to this rule belong in particular the adjectives "*experienced, ignorant, desirous*," and the like, as also the verbs "*to concern one's self, to neglect, to consider, to reflect, to be desirous*," &c. Thus, ἔμπειρος κακῶν, "*experienced in evils*;" ἀπαίδεντος ἀρετῆς, "*uninstructed in virtue*!" τοῦ κοινοῦ ἀγαθοῦ ἐπιμελεῖσθαι, "*to take care of the common good*;" μεγάλων ἐπιθυμεῖν, "*to desire great things*."

14. Words signifying *plenty* or *want* are followed by a genitive ; because the term, which expresses of what anything is full or empty, indicates the respect in which the signification of the governing word is taken ; as, μεστὸς κακῶν, "*full of evils*;" ἔρημος φίλων, "*destitute of friends*;"

(1) Hence appears to have arisen the rule found in most grammars, that adjectives compounded with a *privative* govern the genitive. But a *privative* cannot well determine the use of either the genitive or any other case.

πλησθῆναι νόσου, "to be full of sickness;" δεῖσθαι οἰκετῶν, "to be in want of domestics."

15. The comparative degree is followed by a genitive, because this genitive indicates the respect in which the comparative is to be taken: as, μείζων πατρὸς, "greater than a father," which properly means, "greater with respect to a father."

16. All words derived from comparatives, or which involve a comparison, are followed by the genitive; as, ἡττᾶσθαι τινος, "to be defeated by any one" (literally, "to be less than any one"); ὑστεραίῳς τῆς μάχης, "after the battle;" περιγενέσθαι τοῦ βασιλέως, "to prove superior to the king;" δεύτερος οὐδενός, "second to no one."

17. All verbs that are equivalent in meaning to a noun and verb, and especially those in which the idea of ruling is implied, are followed by a genitive; as, ἀνάσσειν τῶν Μήδων, "to reign over the Medes" (equivalent to ἀναξ εἶναι τῶν Μήδων); ἄρχειν ἀνθρώπων, "to rule over men" (equivalent to ἄρχων εἶναι ἀνθρώπων); and, in the same manner, κυριεύειν for κύριος εἶναι; τυραννέειν for τύραννος εἶναι; &c.

18. Words indicating value or worth require the genitive; as, ἔρδει πολλῶν ἄξια, "he performs actions equivalent to those of many;" ἰατρὸς πολλῶν ἀντάξιος, "a physician equal in value to many men."

19. All verbs denoting "to buy," "to sell," "to exchange," &c., are followed by a genitive; as, ὠνοῦνται τὰς γυναῖκας χρημάτων πολλῶν, "they purchase their wives for much money;" ἐπώλουν πολλοῦ τοῖς ἄλλοις, "they sold for a large sum to the rest."

20. All verbs denoting "to accuse," "to criminate," &c., are followed by a genitive¹; as, γράφομαί σε φόνον, "I accuse you of murder;" διώξομαί σε δειλίας, "I will prosecute you for cowardice."

21. The genitive often stands alone in exclamations, with and without an interjection, as indicating the cause

(1) The genitive here denotes the object of the action. For this same reason ἐνεκα and ὑπὲρ govern the genitive.

from which the feeling in question originates; as, ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν! "O supreme Jove, the acuteness of his intellect!" Ἀπολλον, τοῦ χασμήματος! "Apollo, what a pair of jaws!"

DATIVE. ¹

1. The dative stands in answer to the questions *to whom* or *what?* *for whom* or *what?* *to whose advantage?* *to whose disadvantage?* as, ἔδωκά σοι τὸ βιβλίον, "I gave the book to thee;" ἔπεσθέ μοι, ὦ παῖδες, "follow me, my children;" ἐπιτάττω σοι τοῦτο, "I enjoin this upon you;" θεοῖς ἀρέσκει, "he pleases the gods;" φίλος ἐκείνῳ, "a friend to him;" ἀγαθὸν τῇ πόλει, "good for the state."

2. Words which express the idea of *approach*, *meeting*, *union*, or *connexion*, as well as all verbs implying an action which cannot be accomplished without approach to the object, as, *to associate*, *to speak*, *to converse*, *to pray*, *to dispute*, *to contend*, *to vie*, *to be attentive*, and the like, are joined with the dative; as, ὁρῶ ἡμῖν βαρβάρους προσιόντας, "I see barbarians approaching us;" μὴ ἔριζε τοῖς γονεῦσιν, "contend not with your parents;" εὐχονται πᾶσι θεοῖς, "they pray to all the gods."

3. Verbs *to rebuke*, *to blame*, *to reproach*, *to envy*, *to be angry*, take the dative of the person; as, ἐμοὶ λοιδορήσεται, "he will reprove me;" μέμφομαι τοῖς ἄρχειν βουλομένοις, "I blame those who wish to rule;" οὐ φθονεῖτε τούτῳ, "ye envy not this man;" τί χαλεπαίνεις τῷ θεράποντι; "why art thou angry at the attendant?"

4. Words implying *equality*, *resemblance*, *suitableness*, or the contrary, have the dative case; as, ἴσος τοῖς ἰσχυροῖς, "equal to the powerful;" ἔοικας δούλῳ, "you resemble a slave;" ἀνόμοιος τῷ πατρὶ, "unlike his father."

5. In like manner, the dative stands also with ὁ αὐτός, because it expresses perfect equality; as, ἐν τῷ αὐτῷ κινδύνῳ

(1) The dative serves to designate the more remote object; that is, it designates the object which merely participates in an operation, without being immediately affected by it, or in which the effect or consequence of an action is shown

τοῖς φανλοτάτοις, "*in the same danger with the worst*;" τοῖς αὐτοῖς Κύρῳ ὅπλοις, "*in the same arms with Cyrus*."

6. The *means* by which, and the *instrument* with which, a thing is accomplished, are both put in the dative; since this case also serves in Greek to indicate all definitions that are mentioned incidentally and secondarily to the main object¹; as, τοῖν ὀφθαλμοῖν ὀρώμεν, "*we see with the two eyes*;" οἱ πολέμοι ἔβαλλον λίθοις, καὶ ἔπαιον μαχαίραις, "*the enemy threw with stones, and struck with swords*."

7. The *motive* and *cause* are put in the dative; and hence the verbs "*to rejoice*," "*to be delighted*," "*to be grieved*," &c. govern the object by which the feeling is occasioned in the dative; as, φόβῳ ἀπῆλθον, "*they departed through fear*;" σοὶ χαίρουσιν, "*they delight in thee*;" λυπούμεθα τούτοις, "*we are grieved by these things*."

8. The *manner* and *way* in which a thing takes place are put in the dative; as, βίᾳ εἰς τὴν οἰκίαν εἰσῆλθον, "*they entered into the house by force*;" πάντα διετέτακτο μέτρῳ καὶ τόπῳ, "*all things were arranged by measure and by place*."

9. The *period of time* at which a thing takes place, or during which a thing continues or exists, is put in the dative; as, τῇδε τῇ νυκτὶ, "*on this very night*;" τρὶς ἐνίκησαν ταύτῃ τῇ ἡμέρᾳ, "*they conquered thrice during this day*."

10. The verb εἶμι, when put for ἔχω, "*to have*," governs the dative; as, ὅσοις οὐκ ἦν ἄργυρος, "*as many as had not money*."

11. An impersonal verb governs the dative; as, ἔξεστί μοι ἀπιέναι, "*it is lawful for me to depart*."

12. Neuter adjectives in τέον govern the *person* in the dative, and the *thing* in the case of the verb from which they are derived; as, τοῦτο ποιητέον ἐστί μοι, "*I must do this*;" τούτου ἐπιμελητέον ἐστὶν ὑμῖν, "*you must take care of this*."

(1) Hence the verb χρῆσθαι, "*to use*," "*to make use of*," takes the dative.

ACCUSATIVE.

1. A verb signifying actively governs the accusative; as, οἱ Ἕλληνες ἐνίκησαν τοὺς Πέρσας, "*the Greeks conquered the Persians.*"

2. Other verbs also, which in Latin frequently take the object in the dative, or are connected with it by a preposition, require in Greek the accusative; such as, verbs signifying "*to benefit,*" "*to injure,*" and, in general, all which denote an action tending to the advantage or disadvantage of a person¹; as, ὠφέλησε τοὺς συνόντας, "*he benefited those who associated with him;*" ὁ κολακεύων τοὺς φίλους βλάπτει, "*he that flatters, injures his friends;*" τιμωροῦνται τοὺς ἀδίκους, "*they punish the unjust.*"

3. The accusative also occurs in Greek with intransitive verbs, when the object which receives the action contained in the verb is definitely assigned, as in verbs signifying "*to go,*" "*to come,*" "*to reach,*" "*to arrive at,*" &c. Thus, τὴν νῆσον ἀφίκετο, "*he came to the island;*" πορεύεσθαι ὁδόν, "*to go upon a journey.*"

4. Every verb may take an accusative of a cognate noun; as, κινδυνεύσω τοῦτον κίνδυνον, "*I will encounter this danger;*" ἡσθένησαν ταύτην ἀσθένειαν, "*they were sick with this sickness;*" ἐπιμέλονται πᾶσαν ἐπιμέλειαν, "*they exercise all care;*" πόλεμον πολεμήσομεν, "*we will wage war.*"

5. Many verbs, the action of which admits of more than one object, without determining the nearest, have in Greek a double accusative, namely, the accusative of the person and the accusative of the thing. To these belong verbs signifying "*to do good or evil to one,*" "*to speak good or evil of one,*" "*to ask,*" "*to demand,*" "*to teach,*" "*to put on or off,*" "*to take away,*" "*to deprive,*" "*to conceal,*" &c.; as, κακὰ πολλὰ ἔοργε Τρῶας, "*he has done many evils to the*

(1) The verb λυσιτελεῖν, "*to be of use to,*" always takes the dative: on the contrary, the occurrence of ὠφελεῖν with the dative is rare, and confined to the Poets; as, *Soph. Antig.* 558, ὥστε τοῖς θανούσιν ὠφελεῖν.

Trojans ;” ἀγαθὰ εἶπεν αὐτοὺς, “*he said good things of them ;*” εἶρετο ἅπαντας τὸν παῖδα, “*he asked all about his son ;*” τοὺς μαθητὰς ἐδίδαξε σωφροσύνην, “*he taught his disciples continence.*”

6. Verbs governing two accusatives in the active retain one in the passive, namely, the accusative of the thing ; as, σκῆπτρον τιμὰς τε ἀποσυλᾶται, “*he is despoiled of his sceptre and honours ;*” ἐπαιδεύθη μουσικὴν καὶ ῥητορικὴν, “*he was taught music and rhetoric.*”

7. When, in addition to the whole object, which receives the action of the verb, particular specification is also made of a part, in which this action is principally shown, both the whole and part stand, especially with the Poets, as proximate objects in the accusative ; as, μιν ἰόντα βάλε στῆθος, “*he wounded him, as he came on, in the breast ;*” τρόμος ὑπῆλθε γυῖα ἕκαστον, “*trembling came upon each one in his limbs beneath.*”

8. Since the accusative serves always to designate the object upon which an action immediately passes, it frequently stands also with intransitive verbs and adjectives containing a general expression, and indicates the part or more definite object to which this expression must be principally referred. This is called the accusative of *nearer definition* ; and is to be expressed in English by different prepositions, especially by *in*, *as to*, *with respect to*¹. Thus, τὸν δάκτυλον ἀλγῶ τοῦτον, “*I feel a pain in this finger ;*” πόδας ὥκεις Ἀχιλλεὺς, “*Achilles swift as to his feet ;*” Σύρος ἦν τὴν πατρίδα, “*he was a Syrian as to his native country ;*” τὸ δένδρον πεντήκοντα ποδῶν ἐστὶ τὸ ὕψος, “*the tree is fifty feet in height.*”

9. *Time how long* is put in the accusative ; as, ὅσον χρόνον ἂν πόλεμος ᾖ, “*for as long a time as there may be war ;*” καὶ χθὲς δὲ καὶ τρίτην ἡμέραν τὸ αὐτὸ τοῦτο ἔπραττον, “*they did this same thing during both yesterday and the day previous.*”

(1) It is generally assumed that κατὰ, or some other preposition, is understood in such constructions ; but this is not correct.

10. *Distance* and *space* are put in the accusative; as, ἀπέχει ὀκτὼ ἡμερῶν ὁδὸν ἀπὸ Βαβυλῶνος, “*it is distant a journey of eight days from Babylon.*”

VERBS PASSIVE.

1. Verbs of a passive signification are followed in Greek by a genitive, governed by ὑπὸ, ἀπὸ, ἐκ, παρὰ, or πρὸς; as, ὁ νοῦς ὑπὸ οἶνου διαφθείρεται, “*the understanding is impaired by wine;*” ἅλλαι γινώμαι ἀφ’ ἐκάστων ἐλέγοντο, “*other opinions were expressed by each.*”

2. The dative, however, is sometimes employed by the Poets, instead of the genitive; as, Ἀχιλλῇ ἐδάμη, “*he was subdued by Achilles.*”

3. The dative is very frequently put with the perfect passive of verbs, whose perfect active is not much used; as, ταῦτα λέλεκται ἡμῖν, “*these things have been said by us,*” for λέλεχα ταῦτα.

INFINITIVE.

1. The infinitive mood is used to express the *cause* or *end* of an action; as, θέλω ᾄδειν, “*I wish to sing.*”

2. The infinitive, with the neuter of the article prefixed, is used as a species of verbal noun; and very frequently the article is thus appended to an entire clause, of which the infinitive forms a part; as, τὸ λύειν, “*the loosening;*” τὸ ἔχειν χρήματα, “*the having money.*”

3. The infinitive in Greek is governed by adjectives, and denotes the respect in which the idea of the adjective is to be applied¹; as, ἱκανοὶ τέρπιν φαίνονται, “*they appear calculated to delight;*” οὐ δεινὸς ἐστὶ λέγειν, ἀλλ’ ἀδύνατος σιγᾶν, “*he is not able in speaking, but unable to keep silent.*”

4. The infinitive is used with ὥστε, more rarely with ὡς, to express the consequence of an event indicated by the leading verb; as, φιλοτιμότητος ἦν ὁ Κῦρος, ὥστε πάντα

(1) This is imitated in Latin by the Poets; as, *idoneus delectare, utilis facere*. In prose, however, the gerund with a preposition must be employed; as, *idoneus ad delectandum*, &c.

ὑπομένειναι τοῦ ἐπαινέσθαι ἔνεκα, "*Cyrus was very ambitious, so as to endure all things for the sake of being praised.*"

5. The infinitive is frequently used, in short intermediate propositions, sometimes with, sometimes without ὥς, to indicate an aim, or else to qualify what precedes; as, ὥς ἔπος εἰπεῖν, "*so to speak*;" ἀπλῶς εἰπεῖν, "*to speak plainly*;" ὅσον ἐμὲ εἰδέναι, "*as far as I know*;" ἐμοὶ δοκεῖν, "*as appears to me.*"

6. The nominative, and not the accusative, is put with the infinitive whenever the reference is to the same person that forms the subject of the leading verb¹; as, ἔφασκεν εἶναι Διὸς υἱός, "*he said he was the son of Jupiter*;" ἔπεισα αὐτοὺς εἶναι θεός, "*I persuaded them that I was a god.*"

7. The genitive and dative sometimes follow the infinitive by a species of attraction; as, ἐδέοντο αὐτοῦ εἶναι προθύμου, "*they besought him to be zealous*;" δός μοι φανῆναι ἀξίῳ, "*grant unto me to appear worthy.*"

8. The infinitive εἶναι, with and without an article, is put absolutely with adjectives, adverbs, or prepositions, with their case; as, ἐκὼν εἶναι, "*willingly*;" τὸ σύμπαν εἶναι, "*generally*;" τὸ μὲν τήμερον εἶναι, "*to-day at least*;" τὸ κατὰ τοῦτο εἶναι, "*with respect to this.*"

9. The infinitive is frequently put for the imperative, particularly in the Poets²; as, θαρσῶν νῦν, Διόμηδες, ἐπὶ Τρώεσσι μάχεσθαι, "*taking courage, now, O Diomedes, fight against the Trojans*;" φάσκειν Μυκῆνας ὀρᾶν, "*say that thou seest Mycenæ.*"

10. The infinitive of the present, future, and aorists, but more particularly of the future, when preceded by the verb μέλλω, expresses the future, and answers to the future participle active in Latin with the verb *sum*; as, μέλλω

(1) The accusative, however, is joined with such infinitives whenever emphasis is required; as, Κροῖσος ἐνόμιζε ἑωῦτόν εἶναι πάντων ὀλβιώτατον, "*Cræsus thought that he himself was the happiest of all men.*" (Herod. 1. 34.)

(2) Some understand, but without any necessity, an ellipsis of some verb, such as ὄρα or δός, in such constructions.

γράφειν, "*I am about to write*" (*scripturus sum*); μελλήσω γράφειν, "*I will be about to write*" (*scripturus ero*); ἐμέλ-
λησα γράφειν, "*I was about to write*" (*scripturus fui*).

PARTICIPLE.

1. The participle is put after a verb, and in the nominative case, when the reference is to some state as existing at the time on the part of the subject, or to some action as being performed by it¹. Thus, οἶδα θνητὸς ὢν, "*I know that I am mortal*;" φαίνεται ὁ νόμος ἡμᾶς βλάπτων, "*the law appears to be injuring us*;" παύσασθε ἀδικοῦντες, "*cease acting wrongfully*."

2. If, however, the subject belonging to the participle stands with the principal verb as a proximate object in the accusative, the participle also stands in the accusative; as, οἱ Ἀθηναῖοι ἔπασαν αὐτὸν στρατηγοῦντα, "*the Athenians caused him to cease being a commander*;" οὓς ἂν ὁρῶ τὰ ἀγαθὰ ποιοῦντας, "*whomsoever I may see doing the things that are good*."

3. If the subject belonging to the participle stands with the principal verb as the remote object in the genitive or dative, the participle, in like manner, takes the genitive or dative²; as, ἡσθόμην αὐτῶν οἰομένων εἶναι σοφωτάτων, "*I perceived that they fancied themselves very wise*;" οὐδέποτε μετεμέλησέ μοι σιγήσαντι, "*I never repented of having been silent*."

4. The verb "*to be ashamed*" takes the participle when the action of which one is ashamed is performed; the infinitive when the action is declined through shame; as, αἰσχύνομαι ποιήσας, "*I am ashamed to have done it*;" αἰσχύνομαι ἔρεσθαι, "*I am ashamed to ask*."

(1) This again is a species of attraction, and proceeds, as in other cases, from the circumstance of a dependent proposition having no subject of its own.

(2) When a reflexive pronoun stands with the verb, the participle can be put in either of two cases, according as it is referred to the subject contained in the verb or pronoun; as, σύννοια ἐμαντῶ σοφὸς ὢν, "*I am conscious to myself of being wise*;" σαντῶ συνήδεις ἀδικοῦντι, "*you were conscious to yourself of acting wrongfully*."

5. The verbs "*to commence*," "*to begin*," take the participle when the assigned state has already begun to take place; the infinitive when it is just about to take place; as, ὁ χειμὼν ἤρξατο γενόμενος, "*the winter was come on*;" ὁ χειμὼν ἤρχετο γίγνεσθαι, "*the winter was beginning to come on*" (i.e. it approached, but was not yet arrived).

6. The verbs "*to hear*" and "*to learn*" take the participle when a fact is adduced which we perceive with our own ears; the infinitive when something is assigned which we hear from the narration of others; as, ἤκουσα τὸν Δημοσθένη λέγοντα, "*I heard Demosthenes speak*;" ἀκούω τὸν Δημοσθένη λέγειν, "*I hear* (i.e. I am told) *that Demosthenes says*."

7. The verb φαίνεσθαι takes the participle in the signification "*to be evident*," "*to be manifest*;" but the infinitive in the signification "*to seem*," "*to have the appearance*;" as, ἐφαίνετο κλαίειν, "*he was just as though he wept*;" ἐφαίνετο κλαίων, "*he evidently wept*."

8. Verbs signifying "*to declare*," "*to announce*," "*to show*," take the participle when something is announced or shown as a fact; but the infinitive when it is assigned that something may or is said to be. Thus, ἀπηγγέλλετο Ποτίδαια πολιορκουμένη, "*Potidæa was announced to be in a state of siege*" (when it is certain that it is besieged); ἀπηγγέλλετο Ποτίδαια πολιορκεῖσθαι, "*Potidæa was reported to be in a state of siege*" (when intelligence is given merely resting on report).

9. To some verbs which merely express subordinate definitions of an action, the Greeks add the participle of the verb which expresses the principal action. Such verbs are, τυγχάνω, λανθάνω, φθάνω, διατελέω, &c., which, in translation, are sometimes rendered by adverbs.¹ Thus, ἐτυχον

(1) With a participle, τυγχάνω signifies *forte*; λανθάνω, *clam*, or *imprudens*; and φθάνω, *præ*. The primitive meaning of φθάνω is, "*to get beforehand*," "*to get the start of*." The verb τυγχάνω is often used in the manner indicated by the rule, when it is impossible to be expressed in translation. For the Greeks, in order to designate the

παρόντες, "*they chanced to be present*;" ἔλαθεν εὐεργετῶν, "*he conferred kindnesses secretly*;" φθάνει ποιῶν, "*he does it before another*;" διατετέλεκα φεύγων, "*I have always avoided*."

10. The participle in intermediate propositions is either explanatory, and is then expressed by the relative *who*, *which*: or, 2. it denotes relations of time, and is expressed by the English particles *when*, *while*, *after*, &c.: or, 3. it denotes relations of cause, like the particles *because*, *since*, *as*: or, 4. it expresses condition, like the particles *if*, *although*. Thus, χαλεπὸν ἐστὶ λέγειν πρὸς γαστέρα, ὧτα οὐκ ἔχουσιν, "*it is a difficult thing to speak to a stomach which has no ears*;" ἀδύνατον πολλὰ τεχνώμενον ἄνθρωπον πάντα καλῶς ποιεῖν, "*it is impossible for a man, when trying many things, to do all well*;" ἀδικεῖ Σωκράτης οὐ νομίζων θεοὺς εἶναι, "*Socrates violates the laws, because he does not think that there are any gods*;" δένδρα μὲν τμηθέντα ταχέως φύεται, "*trees, although lopped of their branches, quickly grow again*."

11. A participle and verb are to be translated as two verbs with the copulative conjunction; as, τὴν οἰκίαν πρι-
άμενος ἀπῆλθε, "*he bought the house, and departed*."

12. A participle, with a substantive, &c., whose case depends on no other word, is put in the *genitive absolute*¹; as, ἐκείνου εἰπόντος, πάντες ἐσίγῳν, "*he having spoken, all were silent*."

13. As the *dative*, also, is frequently used in Greek for definitions of time, and to assign the cause, datives absolute also occur, though much more rarely than the genitive²;

the absence of human intention and will, very frequently join it with those verbs also which, without it, express a mere occurrence of nature or of chance; as, ἔτυχε θανῶν, "*he was dead*;" τυγχάνουσιν ἔχοντες, "*they have*."

(1) If a longer historical period is to be assigned by this genitive, the preposition ἐπὶ is usually added; as, ἐπὶ Κύρου βασιλεύοντος, "*under the reign of Cyrus*," i.e. as long as Cyrus reigned.

(2) Care must, however, be taken not to consider passages of ancient authors as proofs of this usage, where the dative can by any means be explained in a dependent sense.

as, περιϊόντι τῷ ἐνιαυτῷ, "*as the year came to a close;*" εἰργόμενοις αὐτοῖς τῆς θαλάσσης, "*they being cut off from the sea.*"

14. *Accusatives absolute* stand in Greek only in those cases where, in relating another's actions, the narrator assigns by conjecture the motive which influenced the agent. The participle is then accompanied by the particles ὥς, ἄτε, ὥσπερ, or ὥς ἂν; and the use of the accusative must be explained elliptically, as dependent upon a verb "*to suppose,*" "*to believe,*" "*to imagine,*" which is indicated in the particles ὥς, &c.; as, ἤρχετο πρὸς τοὺς θεοὺς ἀπλῶς τὰγαθὰ διδόναι, ὥς τοὺς θεοὺς κάλλιστα εἰδότας, ὅποια ἀγαθὰ ἐστίν, "*he prayed the gods simply to give him the things that were good, since (in his belief) the gods know best what things are good.*"

15. If, in an intermediate proposition, one of the relations, which are otherwise designated by genitives absolute, is to be expressed by the participle of an impersonal verb, this participle then stands in its absolute form, as a nominative absolute¹. Thus, διὰ τί μένεις, ἐξὸν ἀπιέναι; "*why do you remain, when it is allowed you to depart?*" ὁ δ' ἐμὸς παῖς βαλὼν, οὐδὲν δέον, καταβάλλει τὸν ἄρκτον, "*but my son, having thrown, what ought not to have been done, strikes down the boar.*"

(1) The nominative absolute is also used in impersonal phrases formed with ἐστὶ and a neuter adjective, where a participial construction enters; as, δίκαιον ὄν, "*it being just;*" ἀδύνατον ὄν, "*as it is impossible.*"

PROSODY.¹

1. PROSODY (*προσῳδία*), in its common acceptation at the present day, treats of the quantity of syllables, or the time occupied in pronouncing them.

2. In the ancient grammarians, *προσῳδία* applies also to accent and breathings.

3. The vowels *ε* and *ο* are *short by nature*; *η* and *ω* are *long by nature*; and *α*, *ι*, *υ*, are termed *doubtful*.

4. When a vowel is said to be *short by nature*, the meaning is, that it is short by its natural pronunciation, being equivalent merely to one short time. On the other hand, a vowel *long by nature* is long by its natural pronunciation, being equal to two short times. Thus *η* is equivalent to *εε*, and *ω* to *οο*.

5. Hence it follows, that the short vowel *ε* has *η* for its corresponding long one; and the short vowel *ο*, in like manner, has *ω* for its long. But in the case of *α*, *ι*, *υ*, there is no distinct mark or letter by which the eye can tell at the instant whether these vowels are long or short; and hence they are called *doubtful*.

6. It must be carefully borne in mind, however, that, by actual usage, every syllable in any particular case always has a definite quantity, either long or short; and that when we speak of doubtful syllables, we do not mean that they have any thing doubtful in their nature, or wavering between long and short as regards the same word; but only that they have no corresponding long or short marks by which the eye can detect their quantity at a glance.

7. The quantity of syllables is determined by various methods:

I. POSITION.

1. A short or doubtful vowel before two consonants or a double letter is almost always long; as, *στῆλλω*, *ὄμμα*, *ἀντάγω*, *τράπεζα*, *ᾗμαξα*, *διψα*.

(1) For a more enlarged view of this subject, consult the author's larger work on Greek Prosody.

2. These two consonants may belong to the same word with the vowel ; as, *ἔσπερος* : or one of them may belong to the same word, and the other to the succeeding word ; as, *τῶν ἀμόθεν γε, θεὰ θύγατ' ἑρ Διός* : or both may be found at the beginning of the following word ; as, *ἄνδρ' ἀθητὸν ἑόντα*.

3. In scanning the dramatic writers, the following exceptions to this rule of position must be carefully noted :—

- I. A short vowel before a soft mute (π, κ, τ), or an aspirate (φ, χ, θ) followed by a liquid, is much rather left short than lengthened by the Attic Poets.
- II. A short vowel before a middle mute (β, γ, δ), followed by ρ, is short in the comic writers, but in tragedy is mostly long.
- III. A short vowel before a middle mute, followed by any liquid except ρ, is almost always long. In Euripides, such syllables are always long ; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.
- IV. The tragic writers occasionally leave a vowel short before the two liquids μν.

4. The epic writers, such as Homer, &c., mostly avoid the shortening of syllables before a mute and liquid, and employ it chiefly when the word cannot in any other manner be adapted to the measure. Thus, in the case of such forms as *Ζάκυνθος*, *Ζέλεια*, *Σκάμανδρος*, *σκέπαρνον*, &c., a preceding short vowel in another word remains short, notwithstanding the double consonant Z and the two mutes σκ following immediately after.

II. ONE VOWEL BEFORE ANOTHER.

1. One vowel before another, or before a diphthong, is generally short, unless lengthened by poetic licence, or some other peculiar cause ; as, *ἀγλαῶς, ἥριος*.

2. But the Greek Poets, especially the epic, often lengthen vowels, even when another follows, by the aid of the *arsis* ; and this takes place not only in doubtful vowels, but also in those which are naturally short.

3. By *arsis*, which is called by some *cæsura*, is meant the

stress of the voice that is brought to bear upon a particular syllable in each foot during the reciting of a line. In the dactyl it falls on the first syllable; in the iambus on the last; and in the trochee again on the first; its place being regulated by the long syllable.

4. The spondee leaves the place of the arsis undetermined; and this becomes settled only by the nature of the verse in which the spondee is employed. Thus, in dactylic and trochaic measure, the arsis falls on the first syllable of the spondee; but in iambic, on the last.

5. The following are instances of lengthening by arsis: *οῖες* (*Od.* 9. 425); *κατὰ λαπάρην* (*Il.* 6. 64); *δὲ μελίνην* (*Il.* 20. 232); &c.

6. In the epic writers, long vowels and diphthongs are mostly short at the end of words, when the next word begins with a vowel¹; as, *ἡμένῃ ἐν βένθεσσιν* (*Il.* 1. 358); *ἄμφω ὁμῶς* (*ib.* 23); *δέχθαι ἄποινα* (*ib.* 57).

7. On the contrary, the long vowel retains its natural measure when it falls in the arsis of the foot. The following Homeric verse contains examples of both kinds²:

Ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης. (*Il.* 1. 30.)

(1) The principle on which this depends is easily explained. The *η* in *ἡμένῃ*, for example, is equal to *ee*: and one of these epsilons being supposed to be elided before the initial vowel of the following word, the other epsilon remains, of course, short by nature. In other words, the final vowel of *ἡμένῃ* loses, as it were, a portion of its natural length, by the sinking of the voice, and by the vowel immediately following it. So the *ω* in *ἄμφω* is equivalent to two omicrons; one of which it loses before the following vowel, while the other remains short. In like manner, the diphthong *αι* in *δέχθαι* is supposed to lose a vowel.

(2) Here, after one of the vowels has been supposed to be elided, and a single short vowel remains, this latter, being in the arsis of the foot, receives the stress of the voice, and becomes long again. Thus, in the foot *ρῶ ἐνι*, the syllable *ρῶ* is in the arsis; and hence, though one of the omicrons composing the omega is supposed to be cut off before the initial vowel of *ἐνι*, and only a single omicron remains, that omicron is nevertheless lengthened by the stress of the voice falling upon it. On the other hand, in the foot *οἰκῶ ἐν*, the omega is not in the arsis; and hence, after this vowel has lost one of its component omicrons before the next word, there is no stress of the voice upon the other omicron, and therefore it remains short.

III. CONTRACTION.

1. All contracted syllables are long; as, ἱρός for ἱερός; ὄφῖς for ὄφιδες, &c.

2. Two vowels forming two syllables are frequently contracted into one in poetry; as in χρυσέω (*Il.* 1. 15), where εω forms a single syllable. This is frequent in the dramatic writers, where the syllables are in different words, and is called synizesis; as, μὴ εἰδέναι (*Hippol.* 1331), where the η and ει are to be pronounced as one syllable; ἦ εὐγένηϊαν (*Eurip. Electr.* 1104).

IV. DIALECT.

1. The Doric α is long; as, φάμα, γυνᾶ, Αἰνείᾶ. And so is the α in the uncontracted form αο of the genitive; as, Ἀτρεΐδᾶο.

2. The Æolic α is short; as, νύμφᾱ, ποιήτᾱ, κομήτᾱ.

3. In the Ionic dialect, α is generally short in the penult of the perfect tenses, such as γέγαα; and always short in the third person plural of the passive in ᾶται and ᾶτο; as, ἔᾶται, δεδμηᾶτο.

4. The Ionic third person plural in ασι is always long; as, ἔᾶσι, τιθέᾶσι.

5. The Ionic writers double the σ and some other consonants at pleasure; a licence which the Attic Poets never used, either in tragedy or comedy. Thus, in Homer, we have στήθεσσιν for στήθεσιν; ὀπότερος for ὀπότερος, &c.

V. DERIVATION.

1. Derivatives for the most part follow the quantity of the words from which they are derived; as, νικάω from νίκη; τιμάω from τιμή.

2. But many derivatives from verbs differ in quantity from the present tenses of these verbs, as being immediately formed from the perfect passive, with a short penult. Thus κριτῆς and κρισις, though the verb be κρινω, because they are immediately formed from κέκριται, κέκρισαι¹.

(1) In the same way, διατρίβῃ, from διέτρίβον, the second aorist of διατρίβω; and παραψύχῃ, from παρέψυχον, the second aorist of παραψύχω.

VI. COMPOSITION.

1. Compound words generally follow the quantity of their primitives; as, ἄτιμος from τιμή; μῦσπαρων from μῦς, gen. μῦς and παρων.

2. The primitive *a* is commonly short; as, ἄεργος, ἄέκων, ἄθνημος: but ἀθάνατος and ἀκάματος are excepted, and, on account of the number of short syllables that follow, and which would make the words otherwise difficult to employ in verse, have the initial *a* always long.

3. The participles δα, ζα, αρι, ερι, and δυς, are short; as, δαφνοῖς, ζᾰθεος, ἄριδείκετος, ἔρικυδῆς, δύσαῆς.

VII. INCREASE OF NOUNS.

1. *a*, in the increment of nouns, is generally short; as, σῶμα, ἄτος; κρέας, ἄτος; νέκταρ, ἄρος; μέλαν, ἄνος; &c.

Exceptions.

(1.) All increments in *ανος* are long, except τάλανος and μέλανος; as, Τιτάν, ἄνος; Πᾶν, ἄνός.

(2.) All increments in *ακος*, from nominatives in *αξ* pure, are long; as, οἶαξ, ἄκος; ῥύαξ, ἄκος; φλύαξ, ἄκος; &c.

(3.) *a* is long in the dative plural of nouns, &c., that have a long penult in the genitive singular; as, γίγας, αντος, ᾱσι; τύψας, αντος, ᾱσι; &c. But those that are syncopated in the singular have the *a* short; as, ἀνδράσι, πατράσι, &c.

2. *i* is short in the increment of neuter nouns; as, μέλι, ἶτος; and in masculines and feminines which have the genitive in *ιος*, *ιδος*, or *ιτος*; as, πόλις, ἶος; ἔρις, ἶδος; χάρις, ἶτος. But ἀψις, βαλβις, καρις, κνημις, σφραγις, and several others, are excepted.

3. *i* is long in the increment of masculine and feminine nouns which have two terminations in the nominative; as, δελφίς or δελφὶν, ἰνος; ἄκτις or ἄκτιν, ἰνος.

4. *i* is also long in the increment of monosyllables; as, θιν, θίνος; ἰς, ἰνός; λῖς, λῖτός; excepting, however, τίς, τίνος; and Δῖς, Δῖός.

5. *ι* is also long in nouns in *ις*, *ἴθος*; *ιψ*, *ἴπος*; *ἰξ*, *ἶγος*; and *ἰξ*, *ἴκος*; as, *ὄρνις*, *ἴθος*; *τέττιξ*, *ἶγος*; *μάστιξ*, *ἶγος* ("a lash"); *φοίνιξ*, *ἴκος*. Homer, however, has *Θρήϊκες* always short.

6. But *ι* is generally short in nouns in *ιψ*, *ἴβος*; and *ἰξ*, *ἶχος*; as, *χέρνιψ*, *ἴβος*; *θρίξ*, *τριχός*; *μάστιξ*, *ἶχος*, "a gum."

7. *υ* is short in the increment of monosyllables in *υς*, *ῥος*; as, *δρῦς*, *δρῦός*; *μῦς*, *μῦός*.

8. *υ* is also short in the increment of neuters in *υς*; as, *δάκρυς*, *ῥος*; and in the increment of masculines and feminines in *υς* and *υρ*; as, *νέκυς*, *ῥος*; *ἰλὺς*, *ἰλῦος*; *ἰχθὺς*, *ἰχθυός*; and also in the neuter noun *πῦρ*, *πῦρός*. But *δαδὺς*, *ῥος*, and *κωμὺς*, *ῥος*, must be excepted.

9. *υ* is generally short in the increment of nouns in *υξ* and *υψ*; as, *ὄνυξ*, *ῥος*; *Χάλυψ*, *ῥος*; except *δοίδυξ*, *ῥος*; *κόκκυξ*, *ῥος*; *κῆρυξ*, *ῥος*; *κῆϋξ*, *ῥος*; *γῦψ*, *ῥος*; *γρῦψ*, *ῥος*; while *Βέβρυξ* has either *ῥος* or *ῥος*.

10. Nouns of two terminations, in *υς* and *υν*, have *υ* long in the increment; as, *Φόρκυς*, or *Φόρκυν*, *ῥος*.

. VIII. INCREASE OF VERBS.

1. The quantity of the penult in the present and imperfect remains the same through all the voices and moods; as, *κρίνω*, *ἐκρίνον*, *κρίνε*, *κρίνοιμι*, *κρίνω*, *κρίνειν*, *κρίνων*, *κρίνομαι*, *ἐκρίνόμεν*, *κρίνου*, &c.

2. Most tenses have the same quantity in the penult as those from which they are formed; as, *ἐτύπον*, *τύπω*, *ἐτύπην*, *τύπησομαι*, *τέτυπα*, *ἐτετύπειν*.

3. Verbs in *άζω*, *ίζω*, and *ύζω* increase short in the future; as, *ἀρπάζω*, *ᾶσω*; *νομίζω*, *ῖσω*; *κλύζω*, *κλύσω*.

4. Verbs in *άω*, where *άω* is preceded by a vowel, and all verbs in *ράω*, have the penult of the future long; as, *εάω*, *εᾶσω*; *όράω*, *ᾶσω*; *δράω*, *ᾶσω*.

5. Verbs in *άω*, when preceded by a consonant other than *ρ*, have the penult of the future short; as, *σπάω*, *ᾶσω*; *γελάω*, *ᾶσω*.

6. Liquid verbs, or those ending in *λω*, *μω*, *νω*, *ρω*,

shorten the penult of the future ; but in the first aorist active they invariably take either a long vowel or a diphthong ; as, *θάλλω*, *θαῶ*, *ἔθηλα* ; *τέλλω*, *τέλω*, *ἔτειλα* ; *φαίνω*, *φᾶνω*, *ἔφηναι* ; *δαρθύνω*, *δαρθύνω*, *ἐδάρθυνα*.

7. Verbs in *ίω*, not proceeding from roots in *ζω*, increase long in the future ; as, *κυλίω*, *ῑσω* ; *κονίω*, *ῑσω*. But *ἐσθίω* has the *ι* everywhere short.

8. Dissyllabic verbs in *ύω* are, for the most part, long in the future and aorists ; as, *δύω*, *δῦσω*, *ἔδῠσα* ; *τρύω*, *τρῦσω*, *ἔτρῠσα*. Except *πτύω*, *πτῦσω*, *ἔπτῦσα* ; *κύω*, *κῦσω*, *ἔκῦσα* ; and one or two others.

9. Polysyllabic verbs in *ῶω*, on the other hand, are for the most part long in the penult of the future and aorist ; as, *ἰσχυῶ*, *ἰσχυῶσω*, *ἰσχυῶσα* ; *δακρύω*, *δακρυῶσω*, *ἐδάκρυσα*.

10. But polysyllables in *ῡω* are for the most part short ; as, *ἀνῡω*, *ἀνῡσω* ; *ἀρῡω*, *ἀρῡσω* ; *ἀφῡω*, *ἀφῡσω*.

11. Verbs in *νω*, which have lengthened forms in *νμι*, for the most part shorten the doubtful vowel ; as, *δεικνῡω*, *ἐδείκνυνον* ; *μειγνῡω*, *ἐμίγνυνον*. The verbs *φῶω* and *δῶω* are not exceptions to this rule, since they do not furnish complete forms in *νμι*, but only in the second aorist.

12. Polysyllables in *νμι* have the *υ* everywhere short, except in the singular number of the present tense active, and the third person plural of the same tense and voice ; as, *ζεύγνυμι*, *ζευγνῦσι* ; but *ζεύγνυμεν*, *ζευγνῦτε*, *ζευγνύναι*, &c.

13. On the other hand, dissyllables in *νμι* have the *υ* everywhere long ; as, *δῠθι*, *δῠναι*, *ἔδῠτε*, &c.

14. The penult of the second future and second aorist is always short ; as, *δαῶω*, *λαῶω*, *κρύβω*, *λίπω* ; *ἔδᾶμον*, *ἔλᾶθον*, *ἔκρύβον*, *ἔλίπον* : with the single exception of the verb *πλήσσω*, which, in the epic dialect, retains the long vowel in the penult ; as, *ἔπληγον*, *ἐπλήγην*.

15. The third person plural in *ασι*, and the feminine participle in *ασα*, are always long ; as, *λελοίπᾱσι*, *κεκρύφᾱσι*, *ἰστᾱσι* ; *τύψᾱσα*, *γράφᾱσα*, &c.

16. The augment, which, in verbs beginning with *υ* or *ι*, consists merely in lengthening this vowel, makes, of course,

the initial syllable of the historical tenses long; as, ἵκετεύω, ἵκέτευον, ἵκέτευσα.

17. The doubtful vowel in the penult of the perfect active strictly follows the measure of the root in the present. Hence the middle syllable is short in most forms which have *a* in the present; as, γράφω, γέγραφα: but it fluctuates in those with *i* and *υ*; as, τρίζω, τέτριφα, but ρίπτω, ἔρριφα; and again, κύπτω, κέκυφα; but κρύπτω, κέκρυφα.

18. The perfect middle, with the exception of those which have *a* in the root, and change it into *o* (as τρέφω, ἔτραφον, τέτροφα), has usually a long vowel in the penult; as, ἄγω, “*I break*,” perfect middle ἔαγα. So ἀνδάνω, ἔαδα; κράζω, κέκραγα; ριγέω, ἔρριγα; τρίζω, τέτριγα; φρίσσω, πέφρικα; &c. But πέφραδα and some others are found short; and, in old forms, the first vowel was shortened by position after rejecting the intermediate consonant; as, βέβαα, γέγαα, δείδια, πέφυα.

19. Perfects with what is called the Attic reduplication have usually, in polysyllabic verbs, a short vowel in the penult; as, αλείφω, ἀλήλιφα; ὀρύσσω, ὀρώρυχα, &c. Still, however, in Ionic Poets, forms of this kind are occasionally lengthened; as, εἰλήλουθα, ὑπεμνήμυκε (*Π.* 22. 491).

20. When *a* is inserted in the third person plural of the perfect or pluperfect, or of the optative, it is always short; as, ὀρωρέχατο, κεκλιᾷται, πειθοίᾳτο, &c.

21. The reduplication before the root of verbs in *μι* is short; as, τιθημι, δίδωμι.

22. In verbs in *μι*, the *a* is always short; as, ἵστατον, ἵσταμεν, &c. Except in the third person plural in *ᾱσι*, and in the masculine and feminine participles; as, ἱστᾱσι, ἱστᾱς, ἱστᾱσα.

IX. DOUBTFUL VOWEL IN THE PENULT.

As a general rule, it may be laid down that a doubtful vowel in the penult of Greek words is generally short. Some particular exceptions, however, will here be noted¹.

(1) These exceptions are noted more fully in the Larger Prosody.

I. *Long a in the penult.*

1. In *ᾱῆρ* and compounds; *Πτολεμαῖς*, *Λυκάων*, *Μαχᾱών*, *Ποσειδᾱών*, and the like; *λαῶς* and derivatives; *νᾱός*, *ᾱῖξ*, and compounds; and in verbs in *ᾱώ*, when *ᾱώ* is preceded by an *ε* or the letter *ρ*; as, *ἔᾱω*, *περᾱώ*, *δρᾱώ*, with their compounds. Still, however, there are several exceptions; as, *κυκάω*, *τιμᾱώ*, *ἐρυθριᾱώ*, *μειδιᾱώ*, *σιγαῶ*, *σιωπαῶ*, &c., in which *ᾱώ* is not preceded by an *ε* or the letter *ρ*.
2. In *ικᾱνω* and compounds. So, also, in *κιχᾱνω* and *φθᾱνω* with Homer and the epic poets, but *κιχᾱνω* [or *κιγχᾱνω*] and *φθᾱνω* in the Attic tragic writers.
3. In all derivatives from verbs in *ᾱώ* pure, and *ράω*; as, *θέᾱμα*, *θέᾱσις*, *θεᾱτός*; *ὄρᾱμα*, *ὄρᾱσις*, *ὄρᾱτός*; *ἰᾱμα*, *ἰᾱσις*, *ἰᾱτός*, &c.
4. In names of nations and proper names; as, *Ἀσιᾱτης*, *Σπαρτιᾱτης*, *Τεγεᾱτης*. And also in the feminines formed from them; as, *Ἀσιᾱτις*, *Μιδεᾱτις*. Add likewise names of rivers, mountains, and islands; as, *Εὐφρᾱτης*, *Νιφᾱτης*, *Λευκάτης*, &c. But forms of this kind proceeding from short roots have the short vowel; as, *Δαλμάτης*, *Γαλᾱτης*, &c.

II. *Long ι in the penult.*

1. *ι* in the penultimate is long in Homeric feminines, such as, *ἀεργίῃ*, *ἀθυμίῃ*, *ἀπιστίῃ*, &c., where the Attics have *ἀργία*, *ἀθυμία*, *ἀπιστία*, &c. But *άνια* and *καλιᾱ* are long in both Homeric and Attic Greek, the Homeric form being *άνιῃ* and *καλιή*. Another term, *κονία* (Hom. *κονίῃ*), has the penult common in Homeric Greek, but in the singular more frequently long; in the plural always short. In the tragic writers it occurs thrice, and each time with the penult short.
2. *ι* is long in proper names in *ων*, which shorten the vowel in the genitive; as, *Ἀμφίων*, *Δολίων*, *Πανδίων*, gen. *Πανδίωνος*. On the contrary, those remain short which take the long vowel in the genitive; as, *Βουκόλιων*, *Ἡετίων*, *Οἰνοπίων*, gen. *Οἰνοπίωνος*.

3. Comparatives in *ίων* have the *ι* long in Attic, but short elsewhere; as, *γλυκίων, κακίων, &c.*
4. *ι* is long in the penult of verbs in *ίω*, not proceeding from roots in *ζω*; as, *φθίω, χρίω, πρίω, κυλίω, &c.* But those which had originally a *ζ* in the root are short; as, *ἀτῖω, μαστῖω*: to which add *ἐσθῖω* and *αῖω*, though not from such roots.
5. *ι* is long in the penult of verbs in *ίνω*; as, *κλίνω, κρῖνω, πῖνω, ὀρίνω, &c.*: except *τίνω* and *φθίνω*, which are long in Homer, but short in Attic.
6. *ι* is long in nouns in *ίτη, ίτης, ῖτις*; as, *Ἀφροδίτη, Ἀμφιτρίτη, δωματίτις, πολίτης, ὀπλίτης, &c.* Except, however, *κρίτης*, and other derivatives from the perfect passive with a short penult.

III. *Long ν in the penult.*

1. *ν* is common in the penult of verbs in *ύω*. Some, however, occur more frequently with the long penult; as, *ἰσχυῶ, δακρυῶ, ξυῶ, θυῶ, λυῶ*: others, again, are found more commonly with the short penult; as, *βρυῶ, ἀρῶ, ἀρτυῶ, δεικνῶ, πληθῶ, &c.*
2. *ν* is long in most verbals in *υμα*, from verbs in *ύω*; as, *θυμα, κυμα, λυμα, ἄρτυμα, μῆνυμα*: except, however, *ἔρῡμα, πλῡμα, ῥῡμα*, "*a river*," &c., which are invariably short.
3. *ν* is long in *θυμός*, "*animus*," and its compounds, *ἄθυμος, ῥάθυμος, &c.* But *θυμός*, "*thymus*," has the penult short.
4. *ν* is long in the plural cases of the pronoun *σύ*; as, *ὑμεῖς, ὑμῶν, ὑμῖν, ὑμᾶς*.
5. *ν* is long in verbs in *υνω*; as, *εὐθυνω, ὀτρυνω, πλυνω, &c.*: but not in the future; as, *εὐθύνῳ, ὀτρύνῳ*. When, however, they terminate in *έω*, the *ν* is short; as, *πλύνέω*.
6. *ν* is long in all verbs in *ύρω*: as, *φῦρω, σῦρω, κῦρω, ἀθῦρω, &c.* But when they terminate in *έω*, the *ν* is short; as, *κῦρέω, μαρτυρέω, &c.*
7. *ν* before *σ* is almost always long; as, *Διόνυσος*,

χρῦσος, Ἀμφρῦσος, Καμβῦσης, &c. : except verbals in ῡσις; as, λῦσις, ἀνῦσις, &c.

8. *υ* is long in derivatives in ῡτηρ, ῡτης, and ῡτις; as, μηνῡτήρ, μηνῡτής, πρεσβῡτης, πρεσβῡτις.
9. *υ* is long in adjectives in ῡτος derived from long verbal roots in ῡω; as, ἀδάκρῡτος, πολυδάκρῡτος, ἄτρῡτος, &c.
10. *υ* is long in verbs in ῡχω; as, βρῡχω, τρῡχω, and their compounds.
11. *υ* is long in the following words; ψῡχή, ψῡχος, ἔμψῡχος, καταψῡχω, &c.

X. DOUBTFUL VOWEL BEFORE THE PENULTIMATE.

The doubtful vowels before the penultimate are generally short. The exceptions to this rule are, however, many in number, and are best learned from a Prosodiacal Lexicon¹.

XI. FINAL SYLLABLES.

I. Final *a*, *av*, *ap*, and *as*.

1. Final *a* is short; as, τράπεζᾱ, ἱνᾱ, ἱππότᾱ, τέτυφᾱ.

Exceptions.

- (1.) But *a* pure is long; as, Ἀθηνᾱ̄, φιλίᾱ, σικύᾱ: except verbals in τρια; as, ψάλτριᾱ; and derivatives from adjectives in ης; as, ἀλήθειᾱ; and also ἱερείᾱ, κώδειᾱ, βασιλειᾱ ("a queen"): but βασιλειᾱ̄ ("a kingdom"), and βασιλειᾱ̄ (adj. fem. "royal"), have the final vowel long.
- (2.) The Doric *a* for *η* is long; as, φάμᾱ, Αἰνείᾱ; and also the Doric genitive in *a* from nominatives in *as* and *ης*; as, Ἀντίβᾱς, ᾱ; Ἀτρείδης, ᾱ.
- (3.) Words in *δα* and *θα* have the *a* long; as, βασιλίνδᾱ, Λήδᾱ, Σιμαίθᾱ: except ἄκανθᾱ and ἡλιθᾱ.
- (4.) Words ending in *ρα*, not preceded by a diphthong; as, κάρᾱ, πήρᾱ, χαρᾱ; except ἄγκυρᾱ, γέφυρᾱ, ὄλῡρᾱ,

(1) They are given in full in the Larger Prosody.

κέρκυρᾱ, and the perfect middle of verbs in ρω; as, διέφθορᾱ, πέπορᾱ.

(5.) Words ending in ρα, with a consonant preceding; as, ἄγρᾱ, πέτρᾱ, ἀκέστρᾱ: except σφόδρᾱ, σκολοπένδρᾱ, Τανάγρᾱ.

(6.) All feminine adjectives from masculines in ος; as, δικαίᾱ; except διᾱ, πότνια, ἰᾱ, and μίᾱ.

(7.) Duals in α, as μούσᾱ; and vocatives from nouns in ας, as Αἰνείᾱ: or poetical vocatives of the third declension; as, Λαοδάμᾱ, Πολυδάμᾱ.

(8.) The accusative in εα, from the genitive (third declension) in εως; as, Πηλεᾶ, from Πηλέως; βασιλέᾱ, from βασιλέως: but, in Homeric Greek, Πηλεᾶ, from Πηλέος; βασιλῆᾱ, from βασιλῆος.

(9.) Nouns in εία, from verbs in εύω; as, προφητεία, δουλείᾱ.

2. Final αν is short; as, ἄν, πάμπᾱν, Αἴᾱν, μέλᾱν, ποίησᾱν, ἔτυψᾱν.

Exceptions.

(1.) Masculines in αν are long; as, Τιτᾱν, παιᾱν.

(2.) The neuter adjective πᾱν; and hence the Attics appear to have taken occasion to lengthen here and there the forms compounded with it; as, ἄπᾱν, ἐπίπᾱν, παράπᾱν. But πάμπᾱν and πρόπᾱν are probably everywhere decidedly short.

(3.) Adverbs in αν; as, λίᾱν, ἄγᾱν, πέρᾱν. On the contrary, ὅτᾱν and ὁπότᾱν follow the quantity of the simple ἄν.

(4.) Accusatives of the first declension, from a long nominative; as, φιλιᾱν, from φιλίᾱ; Αἰνείᾱν, from Αἰνείᾱς. But the accusative in αν from a short nominative is short; as, πότνιαν, from πότνια; τράπεζᾱν, from τράπεζᾱ.

(5.) The Doric genitive plural of the first declension in ᾱν, formed by contraction, is likewise always long; as, μελιᾱν, νυμφᾱν, for μελιῶν, νυμφῶν. So, also, the Doric forms derived from those in η, or produced by contraction; as, ποιμᾱν, Ποσειδᾱν, Ἀλκμᾱν.

3. Final *αρ* is short; as, ὄνᾱρ, νέκτᾱρ, μάκᾱρ.

Exceptions.

- (1.) Monosyllables in *αρ* are long; as, κᾱρ, ψᾱρ.
- (2.) The adverb γὰρ is properly short; but before *οἱ* and similar words it very often occurs long in epic language, through the force of the following breathing.

4. Final *ας* is long; as, Αἰνείᾱς, πᾱς, ἰμᾱς, φιλίᾱς, τύψᾱς, ἡμᾱς.

Exceptions.

- (1.) Words of the third declension, not forming the genitive in *αντος*; as, μέλᾱς, μέγᾱς, λαμπᾱς, σέλᾱς, κέρας, &c. But τάλᾱς has the final syllable long.
- (2.) The accusative plural of nouns and participles of the third declension; as, Τιτᾱνᾱς, τύπτοντᾱς, ποιμένᾱς, φρένᾱς, &c. (but βασιλέᾱς, from βασιλέᾱ). The accusative plural of the first declension, on the other hand, is always long.
- (3.) Adverbs in *ας* are short; as, πέλᾱς, ἀτρέμᾱς, ἀγκᾱς.
- (4.) *ας* is short in the second person of the different tenses which terminate therein; as, ἔτεγξᾱς, τέγξειᾱς, οἶδᾱς, λέλοιπᾱς, πέφυκᾱς.
- (5.) By a licence of the Doric dialect, forms in *ας*, otherwise long, are occasionally shortened, and that, too, even in the accusatives plural of the first declension; as, μοίρᾱς (*Theocrit.* 2. 160); αὐτᾱς (*id.* 3. 2); νύμφᾱς (*id.* 4. 29).

II. Final *ι, υν, and ις.*

1. Final *ι* is short; as, ἴφῐ, ὅτῐ, μέλῐ, τύπτονσῐ, τίθημῐ, &c.

Exceptions.

- (1.) But the abridged form κρῐ (for κριθῆ) is long, together with the names of letters in *ι*; as, ξῐ, πῐ, &c.
- (2.) The paragogic *ι*, added by the Attic comic poets and orators to certain pronouns and adverbs, is likewise long; as, οὗτοσῐ, νυνῐ, οὕτωσῐ, &c. So the similar *ι* in the words ὀδῐ, ταυτῐ, δευρῐ, &c.
- (3.) Adverbs ending in *ι*, and formed from nouns, have the

ι either long or short, but more commonly short; such as, ἀμοχθί, ἀμαχητί, πανδημί, πανομιλί, ἀπονητί, &c. But those which refer to *nations* have the ι always short; as, Σκυθιστί, Ἀργολιστί, Βαρβαριστί, &c.

2. Final ιν is short; as, τύπτουσιν, ἔριν, πάλιν, πόλιν, πρίν, νῦν, σφίν.

Exceptions.

- (1.) Final ιν, making ἴνος in the genitive, is long; as, ρηγμῖν, ἰκτῖν.
- (2.) Nouns that have two terminations for the nominative; as, δελφῖν (otherwise δελφῖς), ἄκτῖν, ρῖν, ἰν, λῖν.
- (3.) The datives plural ἡμῖν and υῖν: though, in several instances, Sophocles makes ἡμῖν and υῖν; and the epic dialect has also ἄμμῖν, ὕμμῖν.

3. Final ις is short; as, δῖς, τρεῖς, πόλῖς, τυραννῖς, &c.

Exceptions.

- (1.) Monosyllabic nouns, and those which have two terminations for the nominative; as, ἰς, λῖς, ρῖς, κῖς, δελφῖς, ἄκτῖς.
- (2.) Dissyllables which make the penult of the genitive long; as, ἀψῖς, βαλβῖς, κληῖς, κνημῖς, κρηπῖς, ὄρνῖς, &c.
- (3.) Polysyllables with two short syllables before the last; as, βατραχῖς, καλαμῖς, κανονῖς, πλοκαμῖς, ράφανῖς; but not βασιλῖς, ἰκέτῖς.
- (4.) Adjectives in ις, compounded from long forms, are likewise long in the final syllable; as, ἀλικρηπῖς, βαθυκνημῖς, &c.

III. *Final υ, υν, υρ, and υς.*

1. Final υ is short; as, σὺ, γόνυ, γλυκὺ, δάκρυ, ἄστυ.

Exceptions.

- (1.) The third person singular of the imperfect and second aorist of the verbs in υμι; as, ἔδυν, ἔφυν: also the second person of the imperative in one of its forms; as, δείκνυ, ὀμνυ.
- (2.) The names of the letters μυ, νυ, and fictitious words; as, ῑ, γρυ.

2. Final *υν* is short; as, *σύν, πολλύν, βραδύν, ζευγνύν.*

Exceptions.

(1.) The accusative of nouns which have *υς* in the nominative; as, *ἰλύν, ἰχθύν, ἰσχύν, ὄφρυν, μῦν.*

(2.) Nouns that have two terminations for the nominative; as, *Φόρκυν* (otherwise *Φόρκυς*); or *ῦνος* in the genitive; as, *μόςσυν.*

(3.) The first person singular of the imperfect and the second aorist of verbs in *υμι*; as, *ἔφυν, ἔδυν, ἐδείκνυν, ἐζεύγνυν.*

(4.) *Νύν*, "*now*," is long. But *νυν*, the enclitic, is, for the most part, short: it is long, however, on several occasions in tragedy, and always long in comedy¹.

3. Final *υρ* is long; as, *πῦρ, μάρτυρ.* Yet, in the oblique cases, these make *πῦρὸς, πῦρί; μάρτυρος, μάρτυρι.*

4. Final *υς* is short; as, *βαθῦς, κόρυς, πῆχϋς, πρέσβϋς, βαρϋς, ὀξϋς.*

Exceptions.

(1.) Nouns in *υς*, which have *υος* in the genitive; as, *ἀχλϋς, ἰλϋς, ἰχθϋς, νηδϋς, ὄφρϋς, πλεθϋς.*

(2.) Nouns which have two terminations in the nominative; as, *Φόρκυς.*

(3.) Monosyllables; as, *μῦς, σῦς.*

(4.) Terminations of verbs in *υμι*; as, *δείκνυς* (second person singular present), *δεικνυς* (participle), *ἐδείκνυς*, &c.

(1) Ellendt, however, *Lex. Soph. s. v.*, maintains that *νυν* enclitic is never long. [See Monk, ad *Alcest.* 1096.]

OF FEET.

I. A foot, in metre, is composed of two or more syllables, and is either simple or compound.

II. Of the simple feet, four are of two, and eight of three syllables.

III. There are sixteen compound feet, each of four syllables.

SIMPLE FEET.

Four of Two syllables.	Pyrrhich . . .	two short syllables . . .	as, θεός.
	Spondee . . .	two long syllables . . .	as, ψυχῇ.
	Iambus . . .	one short and one long . . .	as, θεᾶ.
	Trochee . . .	one long and one short . . .	as, σῶμα.
Eight of Three syllables.	Tribrach . . .	three short . . .	as, πόλεμος.
	Molossus . . .	three long . . .	as, εὐχῶλη.
	Dactyl . . .	one long and two short . . .	as, σῶματά.
	Anapæst . . .	two short and one long . . .	as, βασιλεὺς.
	Bacchius . . .	one short and two long . . .	as, ἀνασσεῖ.
	Antibacchius . . .	two long and one short . . .	as, μαντεῖμα.
	Amphibrach . . .	one long between two short, . . .	as, θάλασσα.
	Amphimacer, or Cretic, }	one short between two long, . . .	as, δέσποτης.

COMPOUND FEET.

Sixteen of Four syllables.	Choriambus . . .	Trochee and Iambus . . .	as, σῶφροσύνη.
	Antispast . . .	Iambus and Trochee . . .	as, ἀμαρτήμα.
	Ionic a majore . . .	Spondee and Pyrrhich . . .	as, κοσμητόρα.
	Ionic a minore . . .	Pyrrhich and Spondee . . .	as, πλεονέκτης.
	Pæon primus . . .	Trochee and Pyrrhich . . .	as, ἀστρολόγος.
	Pæon secundus . . .	Iambus and Pyrrhich . . .	as, ἀναξίος.
	Pæon tertius . . .	Pyrrhich and Trochee . . .	as, ἀνάδημα.
	Pæon quartus, . . .	Pyrrhich and Iambus . . .	as, θεογένης.
	Epitritus primus, . . .	Iambus and Spondee . . .	as, ἀμαρτώλη.
	Epitritus secundus, . . .	Trochee and Spondee . . .	as, ἀνδροφονίης.
	Epitritus tertius, . . .	Spondee and Iambus . . .	as, εὐρύσθενης.
	Epitritus quartus, . . .	Spondee and Trochee . . .	as, λωβητήρ.
	Proceleusmaticus, . . .	Two Pyrrhichs . . .	as, πόλεμιος.
	Dispondæus . . .	Two Spondees . . .	as, σὺνδουλεῖσα.
	Diiambus . . .	Two Iambi . . .	as, ἐπεστατήης.
	Ditrochæus . . .	Two Trochees . . .	as, δυστυχίμα.

Dochmius . . . Antispast and long syllable, as, ἀμαρτημάτων.

METRE.

1. Metre, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules; and in this sense it applies not only to an entire verse, but to a part of a verse, or any number of verses.

2. But a *metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

3. There are nine principal metres; viz. 1. Iambic. 2. Trochaic. 3. Anapaestic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic a majore. 8. Ionic a minore. 9. Pæonic.

4. These names are derived from the feet which prevail in them. Each species of verse would seem originally to have been composed of those feet solely from which it derives its name; and other feet, equal in time, were not admitted until afterward, and then only under certain restrictions.

5. It must be carefully noted, that two feet make a metre in the iambic, trochaic, and anapaestic measures, but that one foot constitutes a metre in all the rest.

6. When a verse consists of one metre, it is called *monometer*; when it has two metres, *dimeter*; three metres, *trimeter*; four, *tetrameter*; five, *pentameter*; six, *hexameter*; seven, *heptameter*.

7. From what has just been remarked, it follows that, in iambic, trochaic, and anapaestic verse, a *monometer* consists of *two* feet; a *dimeter* of *four*; a *trimeter* of *six*, &c.; whereas, in all other kinds of verse, a monometer consists of *one* foot, a dimeter of *two*, a trimeter of *three*, &c.

8. Verses are also denominated *acatalectic* when complete; *catalectic* when they want a syllable at the end; *brachycatalectic* when they want two syllables at the end; *hypercatalectic* when they have a syllable over at the end; and *acephalous* when they want a syllable at the beginning.

9. The last syllable of a verse is common, except in anapaestic and greater Ionic measure.

DACTYLIC MEASURE¹.

1. Dactylic hexameter, or heroic verse, is composed of six feet; the last of which must be a spondee, while the fifth is almost always a dactyl. The first four may be either dactyls or spondees, at the option of the poet. Thus:

γαῖαν ὄμ | οὐ καὶ | πόντον ὄρ | ὦρεῖ | δ' οὐράνῳ | θέν νύξ.

(1) A more enlarged view of the Greek Metres is given in the author's Greek Prosody.

2. Sometimes, in a solemn, majestic, or mournful description, the spondee takes the place of the dactyl in the fifth foot, and the line is then called a *spondaic* one; as,

ᾠ Δαχῖ | λευ κελῆ | αἰ μὲ Δῖ | ἰ φίλῃ | μῦθῃ | σασθαῖ.

3. A short syllable in the beginning of a foot is often made long in epic poetry. The reason is, that as the first syllable of the foot was pronounced with the rising inflection of the voice in heroic verse, so by pronouncing it, when short, with a sharper tone, it was brought nearer in sound to a long syllable, by which the deficiency in time was scarcely perceived. The following examples shew a short *cæsural* syllable made long at the beginning of a foot:

ναύλοχον | ἐς λιμέν | ᾠ καί | τις θεὸς | ἡγεμό | νευεν.
δὺν ἄχος | ἄτλη | τὼν ὁ δ' ἄρ | α Τρω | σὶν μενε | αἰνῶν.

II. PENTAMETER.

1. This species of verse consists of two equal portions, each containing two feet followed by a long syllable.

2. The first two feet may be either dactyls or spondees: then comes a long syllable; to which succeed two dactyls, followed by another long syllable. Thus:

ἐρπύλλ | ὄς κεῖτ | αἰ || ταις ἑλῖ | κωνῖᾶ | σῖ.
τολμῶ | ἐν δ' ἔρισ | αἰ || σκῶπῆς ᾶ | ῥῶνι | σῖν.

3. The pause always takes place after the long syllable in the middle of the verse, marked by the double line in the two examples just given.

4. Another, but less correct mode¹ of scanning pentameters is as follows: the first and second feet either a dactyl or spondee, the third always a spondee, the fourth and fifth anapaests; as,

οὐτὲ πῶδ | ᾠν ἄρετ | ῆς οὐ | τὲ παλαισ | μῶσυνῆς. |

5. A dactylic hexameter and pentameter, alternately succeeding each other, form what is called *elegiac* verse. Thus:

κρῆναι | αἰ λιβᾶ | δῆς, τί πῆ | φευγᾶτῆ; | ποῦ τῶσόν | ὑδῶρ;
τίς φλόξ | αἰνᾶ | οὐς || ἐσβῆσέν | αἰλί | οὐ;

III. IAMBIC MEASURE¹.

1. The only species of iambic verse which we will here consider is the trimeter acatalectic, called also *senarius*, from its containing six feet.

(1) Consult the Larger Prosody.

2. In the trimeter, the iambus is admitted into any one of the six places; and when all the feet are thus iambi, the verse is called a *pure iambic* one.

3. A pure iambic line, however, is not of so frequent occurrence among the tragic writers as what is called a *mixed* one; namely, where other feet are admitted besides the iambus.

4. The reason why other feet were allowed to enter appears to have been, not only to lessen the difficulty of composing, but in order to remove the monotonous and unpleasing effect of a succession of iambi, and also to impart more dignity and elevation to the style.

5. The feet admissible into this measure, besides the iambus, are, the spondee, dactyl, anapæst, and tribrach. The rules for their admission are as follow:

- (1.) The spondee is allowed to enter into the *uneven* places; namely, the first, third, and fifth; and into no other.
 - (2.) The dactyl is admitted into the first and third places only.
 - (3.) The anapæst is admitted into the first place alone; except in the case of a proper name, when it may come into any place but the last, provided the anapæst be all contained within the proper name.
 - (4.) The tribrach may come into any place but the last.
6. The following lines may serve to illustrate some of these laws:

ὁ παῖς | ἰ κλειν || ὅς Οἰδ | ἵπους || κάλου | μένος. ||
 ἀδῆς | στῆνᾱγ || μοῖς καὶ | γοοῖς || πλοῦτιζ | ἔταῖ. ||
 μῆτ' ἄροτ | ὄν αὐτ || οἷς γῆν | ἄνι || ἔναι | τῖνᾱ. ||
 ἱέρῃς | ἔγω || μέν Ζῆν | ὅς οἱ || δέ τ' ἦ | θεῶν. ||
 τέταρτ | ὄν Ἰππ || ὁμῶδοντ' | ἄπεστ || εἰλῆν | πατῆρ. ||
 μῆτρος | ζῦγῆν || αἰ καὶ | πατῆρᾱ || κάτᾱ | κτᾱνεῖν. ||

7. The double mark in these lines, after every two feet, indicates what is called a *metre*; it having been customary, in reciting iambic verses, to make a short pause after every second foot. Hence the name *trimeter*, given to this species of lines, from their containing each three of these metres.

IV. ANAPÆSTIC MEASURE.

1. The most common species of anapæstic verse is the dimeter. In a system of legitimate dimeters, each metre should end with a word; and the system should end with a catalectic verse called the *paræmiac*, preceded by a monometer *acatalectic*.

2. This metre admits, indiscriminately, the dactyl and spondee for

the anapæst. But an anapæst ought not to follow a dactyl, to avoid too many short syllables occurring together.

3. In the catalectic verse, or paræmiac, which closes a system, the catalectic syllable should be preceded by an anapæst. There are, however, some verses in which it is joined to a spondee.

4. The last syllable of a verse in this metre, with the exception of the paræmiac, is not common, but subject to the same laws of quantity as if it was found in any other part of the verse.

5. The following is a system of anapæstic dimeters, closing with a paræmiac:

eī γάρ | μ' ὑπὸ γῆν, || νεῖθεν | τ' αἶδοῦ ||
τοῦ νεκροῦ | δεγμῶνος || εἰς ἅπερ | ἀντὼν ||
τάρταρόν | ἦκεν, || δεσμοῖς | ἄλυστοῖς ||
ἄγριῶς | πέλασας, || ὡς μῆ | τέ θεός, ||
μῆτε τίς | ἄλλος || τοῖσδ' ἔπε | γῆθει. ||
νῦν δ' αἶθ | ἔριδον || κινῦγμ' | ὃ τᾶλᾶς ||
ἐχθροῖς | ἐπὶ χάρτ || ἃ πέκονθ' | ᾧ.

APPENDIX.

EXCURSUS (A.)

GREEK ALPHABET.

1. ACCORDING to tradition, Cadmus brought sixteen letters from Phœnicia into Greece; to which Palamedes, at a subsequent period, added four more, namely, θ , ξ , ϕ , χ : and Simonides, at a still later day, increased this number by other four, ζ , η , ψ , ω .

2. The meaning of this tradition evidently is, that the Phœnician alphabet was introduced into different parts of Greece in a more or less perfect shape; that some tribes received all the letters, while others were content with sixteen; that these last-mentioned tribes, however, gradually increased the number of alphabetical characters, by borrowing, at two different epochs, certain letters previously used in the more perfect systems of other Grecian communities.

3. The old sixteen, or primitive Cadmean letters, are supposed to have been the following; the υ being assigned to its true place as the representative of the digamma, and being indicated by the old sign of the digamma, namely, F .

Α Β Γ Δ Ε *F* Ι Κ Λ Μ Ν Ο Π Ρ Σ Τ.

4. A change, however, subsequently took place as regarded the introduction of Υ , which was formed from the $F\alpha\upsilon$, or digamma, by splitting its upper part. This new letter was then placed after the T , while the F itself was omitted.

5. The Ionians first adopted all the twenty-four letters; and of them, first the Samians, from whom they were received by the Athenians: but it was not till after the Peloponnesian war, in the archonship of Euclides (B.C. 403), that they were used in public acts. Hence the twenty-four letters are called *Ἴωνικὰ γράμματα*; and the old sixteen, *Ἀττικὰ γράμματα*.

6. In the most ancient times, according to Pausanias (5. 25), the Greeks, like the Orientals, wrote from right to left. They soon began, however, to write the first line from the left to the right; in the second, from the right to the left; and so alternately. This was called *βουστροφηδόν*, from its resembling the mode in which the ox turns with the plough. So the Laws of Solon were written. But as early as the time of Herodotus, it was the established custom to write from left to right.

EXCURSUS (B.)

DIGAMMA¹.

1. The whole subject of the Digamma rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun οὐ, οἶ, εἶ, and also εἶδω, εἶοικα, εἶπειν, ἀναξ, Ἰλιος, οἶνος, οἶκος, ἔργον, ἴσος, ἕκαστος, with their derivatives, have in Homer the hiatus so often before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and, in most of the remaining cases, can be easily and naturally accounted for. These same words have also, in comparison with others, an apostrophe very seldom before them; and, moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered short than before other words.

2. From an attentive examination of the subject, the illustrious Bentley was led to conclude, that the words before which these deviations from the usual rules of prosody took place, although beginning with a vowel, must have been pronounced at least, if not written, as if beginning with a consonant. He recollected that some ancient Grammarians mentioned a letter as more particularly used by the Æolians, or most ancient Greeks; and that its existence might be traced in the changes which some Latin words, derived from the Æolic Greek, had undergone; as, οἶνος, *vinum*; ἴς, *vis*; οἶκος, *vicus*; ἦρ, *ver*. The letter alluded to, which, from its form, has the name of *digamma*, or *double gamma* (F), is yet to be seen in some ancient inscriptions, and on coins; and it supplies the data for resolving the cases of metrical difficulty, where the lengthening of a short syllable uniformly takes place before particular words.

3. Let us examine some of the instances which are found at the very opening of the Iliad. Ἀτρεΐδης τε ἀναξ ἀνδρῶν (v. 7): Ἀγαμέμνονι ἦνδανε θυμῷ (v. 24): Ἀπόλλωνι ἀνακτι (v. 36): ὁ δ' ἦε νυκτὶ εἰοικώς (v. 47): θαρσέσας μάλα, εἰπὲ (v. 85). In all these cases, according to the practice of the language in the days of Attic purity, the short vowel ought to have been elided before ἀναξ, ἦνδανε, &c. But if we write *Fanaξ*, *Fηνδανε*, &c., or fancy the words pronounced *Fanaξ*, *Fηνδανε*, *FeFoικώς*, *Feiπὲ*, &c., the difficulty will, in a great degree, disappear.

(1) Buttman, *Ausf. Gr. Sprachl.* p. 27.—Buttmann's *Larger Gr. Gr.* p. 28; Robinson's *Transl.*—Maltby's *Greek Gradus*, p. xi, *seq.*

EXCURSUS (C.)

ACCENTS.

1. In every polysyllabic word, one syllable is to be regarded as the fundamental or radical syllable ; or, in other words, that which contains the *principal idea* of the word. The rest, on the contrary, which are prefixed or appended to the fundamental syllable in the formation of words, are, in respect to the idea, of less weight.

2. The ascendant importance of the fundamental syllable of a word is, in every dependent language, indicated by a *sharpened elevation* of the voice in its pronunciation ; as, for example, *du* in *duty*, or *set* in *beset*.

3. This elevation of the voice in pronouncing one syllable of a word is called the *tone* or *accent* (*προσῳδία, accentus*) ; which can occur only *once* in each word, and of itself is one and the same in all words ; namely, the *acute* or *elevated accent* (*προσῳδία ὀξεῖα, accentus acutus*). As a sign for this, use is made of a stroke from right to left (') ; as, for example, λόγος.

4. In comparison with the accented or elevated syllable, all syllables of a word which are not accented must be spoken with a *depressed* or *unelevated accent* (*προσῳδία βαρεῖα, accentus gravis*). This depressed or grave accent is represented by an opposite sign ; namely, a stroke from left to right (`) ; so that λόγος was in fact λόγός. But, because every syllable of a word which has not the acute accent is necessarily to be spoken with the depressed tone, the sign for the grave is not used, but these syllables remain unmarked.

5. As an indication of the proper grave, therefore, is unnecessary, its sign is used for another purpose ; namely, to mark what is called the softened acute at the final syllable of words in a continued discourse, and of which mention will presently be made.

6. If two vowels, the first of which has the acute, the second the grave, are united into one sound, this long sound receives a sign, which is formed by the union of those two, namely, (^) or (^) ; for which, however, a circumflexed line (^) is more conveniently used ¹, indicating that the accent is to be lengthened in the pronunciation (*προσῳδία περισπωμένη, accentus circumflexus*) ; as, for example, δηλος for δέελος, σῶμα for σόδμα.

(1) A small final twist or curve is occasionally, although unnecessarily, added to the (^) *accentus circumflexus* ; as, σῶμα.

Position of the Accents.

In order to accentuate a Greek word correctly, it is necessary, 1. To determine the syllable on which the accent rests; and, 2. To know the sign by which, according to the nature of that and the remaining syllables of the word, the accent is to be indicated. Concerning these two points, we shall here briefly assign what admits of accurate definition.

I. Determination of the Accented Syllable.

1. A Greek word can have its tone or accent only on one of the last three syllables.

2. In simple radical words (that is, those which are formed with a definite termination from an existing root, and not derived from a word already formed) the accent rests on the radical syllable; thus, root λεγ, whence λέγω, "*I say*;" λέξις, "*expression*;" λόγος, "*speech*."

3. In words which are derived from others, either by a prefix or an appended termination, the accent usually rests on the supplemental part; because this, as the sign of distinction from the radical word, defines the idea. Thus, from λόγος is derived ἄλογος, "*speechless*;" from καρπός, "*fruit*," come ἄκαρπος, "*fruitless*," and εὐκαρπος, "*fruitful*;" from λέγω are derived λεκτός, "*said*," and λεκτέος, "*to be said*;" from θήρ, "*an animal*," is derived θηρίον, "*a wild beast*."

4. The nature of the final syllable has a decisive influence on the position of the accent; namely, if the final syllable of a word be long by nature, the accent cannot lie farther towards the beginning of the word than on the penultimate syllable. For a long syllable being equal to two short ones, if the accent were placed on the antepenult when the last syllable is long by nature, it would be placed, in fact, four places back from the end; whereas it can never go farther back than three.

The following cases, however, are to be noted as exceptions from this last rule:—

- (1.) The ω, which the Attic and Ionic dialects make use of in declension for the ο of the other dialects, has no influence on the position of the accent. It is right, therefore, to accentuate ὑπέρπλεω (Attic and Ionic for ὑπέρπλεος); ρινόκερω, "*a rhinoceros*;" δυνάμειω, "*of power*;" Ἀτρεΐδω, "*of Atreides*."
- (2.) The same exception holds good of the syllables αι and οι, as terminations in declension and conjugation. Hence we properly accentuate τράπεζαι, "*tables*;" λέγεται, "*it is said*;"

ἐλαφοί, "*stags*." The termination of the third person singular of the optative, however, again forms an exception to this; and, being the result of contraction, is long as regards the accent. We are therefore to accentuate ἐκφέροι, not ἔκφεροι, from ἐκφέρω; νικήσαι, not νίκησαι, as the optative of νικάω¹.

5. Some small words are so unimportant of themselves, that, in discourse, they almost unite their sound with the following word, and therefore remain unaccented. These are the forms ὁ, ἡ, οἱ, αἱ, of the article; besides the prepositions εἰς or ἐς, ἐν or εἰν, ἐκ or ἐξ; the conjunctions εἰ, ὥς; and the negative οὐ, οὐκ, οὐχ. These are called ἄτονα, "*toneless*," or προκλιτικά, "*proclitic*." Some of them, on a change of signification or position, receive the acute; namely, 1. the adduced forms of the article, when used as pronouns. 2. ὡς, when it either stands for οὕτως, "*thus*," "*so*," or in the signification "*as*" or "*like*," is placed after the chief word; as, κακοὶ ὡς, "*as cowards*," or "*coward-like*." 3. οὐ or οὐκ, when it directly denies, without an additional word, like the English "*no*," or is placed after the word which it negatives.

II. Sign of the Accent according to the nature of the Syllables.

If the syllable on which the tone rests is known, the question then is, with what sign is it to be accented. Concerning this the following Rules obtain:—

1. The acute can stand on each of the last three syllables; as, κακός, "*bad*;" πόλις, "*a city*;" ἄνθρωπος, "*a man*." But it can stand on the third syllable from the end only when the last syllable is short by nature; thus, ἀνθρώπου, ἀνθρώπων, ἀνθρώποις, although the nominative is marked ἄνθρωπος².

2. The circumflex can only stand on a syllable long by nature, and only on a final or penultimate syllable, but never on the penultimate unless the final syllable is short by nature: thus, Περικλῆς, "*Pericles*;" κακοῦ, "*of evil*;" χώρος, "*space*;" λείπε, "*leave*." On the contrary, λείπειν, "*to leave*;" yet λείψαι, χῶροι, according to Rule 2, § 4, of the previous head.

3. The mark properly belonging to the grave accent appears only

(1) From these fundamental rules, numerous exceptions are found in Greek, which are best learned from actual reading and a good lexicon.

(2) For the double exception to the rule, that the acute can stand on the antepenult in the case only of a short final syllable, see Rule 2, § 4, of the previous head.

on the last syllable of words standing in a continued discourse as a sign of the softened tone of the acute. Thus, *ἀνὴρ*, “*a man*,” *ἀγαθός*, “*brave*,” but in connected discourse, *ἀνὴρ ἀγαθός οὐ φεύγει*, “*a brave man fleeth not away*.”

4. The intimate connexion of discourse, which would be interrupted by the sharpened pronunciation of the acute on the final syllable of a word, alone renders necessary the transition of the acute into the grave. This change, therefore, must not take place before one of the greater signs of interpunction (period and colon); nor even before a comma, when it indicates a really distinct member of a proposition. But we also use the comma in assigning nearer definitions, and predicates, before relatives, and before expositive or intentional particles, where evidently the internal connexion of the discourse must not be interrupted; and in this case, in Greek, the sign of the acute must not be placed on the final syllable before the comma. Thus, it is proper to write, *τί δέ, ἣν χρήματα πολλὰ ἔχουσιν*; and, in like manner, *οἱ μὲν ἀγαθοί, οἱ δὲ κακοί*, because here is a perceptible cæsura in the discourse; but *πατήρ, ὃς ἔδωκε*, and *ἔλεγε πολλὰ, ὥς, κ. τ. λ.*, because here no abrupt separation of the single members of the proposition occurs.

5. If the third syllable from the end is accented, it always possesses the acute.

6. If the final syllable is accented, it always bears the acute (or, in continued discourse, the grave), except when it arises by contraction, or forms the genitive and dative of the first two declensions, or belongs, as the termination, to adverbs in *ως*. Thus, *βασιλεὺς*, “*a king*,” but *βασιλεῖ* (contracted from *βασιλεῖ*); *κακός, κακῇ, κακόν, κακοῦς*, but *κακοῦ, κακῆς, κακοῦ, κακῶ, κακῇ, κακῶν, κακοῖς* (as genitive and dative of the first two declensions); *κακῶς*, an adverb.

7. Every dissyllabic word whose penult is long by nature, and followed by a short final syllable, is marked with a circumflex on the penult; as, *χρῆμα, χώρος, τεῖχος, κεῖσθαι*.

8. Words have denominations according to the position of the accent. If the final syllable bears the acute, the word is called an *oxyton* (ὀξύτονον), as, for example, *κακός*: if the circumflex, a *perispome* (περισπώμενον), as, *ποιεῖν*: if the final syllable is unaccented, the word is a *baryton* (βαρύτονον). If the accent rests on the penult as an acute, the word is *paroxyton* (παροξύτονον), as *νόμος*: if a circumflex, *properispome* (προπερισπώμενον), as *σῶμα*: and, lastly, if the acute stands on the third syllable from the end, the word is *proparoxyton* (προπαροξύτονον), as *ἄνθρωπος*.

III. *Change of Accents.*

If a word possessing an accent experiences such a change, by declension, or conjugation, or composition, that either the number or measure of its syllables is increased, the accent also is usually changed. These changes of the accent are of a threefold kind; namely,

1. The accent remains on the syllable on which it stands; but is itself altered, and becomes,

(A.) An acute, from a circumflex; as, σώματος, from σῶμα; χώρου, from ῥωρος; κείμεθα, from κεῖσθαι.

(B.) A circumflex from an acute; as, φεῦγε, from φεύγω.

2. The accent advances towards the end of a word,

(A.) If the word is increased by the annexation of syllables, so that the original accented syllable has more than two syllables between it and the end of the word; as, ἀνθρώποισι, from ἄνθρωπος; βελέεσσι, from βέλος; πινόντων, from πίνω; ἐστελλέσθην, from στέλλω.

(B.) If the word receives a termination which always or usually has the accent; as, τετυφῶς, τετυφέναι, τυφθεῖς, τετυμμένος, all formed from τύπτω; θηρὸς, from θήρ; κίως, from κίς, &c.

(C.) If, in the change of a word, the final syllable, which was before short, becomes long; as, ἀνθρώπου, from ἄνθρωπος; ἑτέρου, from ἕτερος; πραγμάτων, from πράγμα.

3. The accent is drawn back towards the beginning of a word. This takes place,

(A.) If the word receives additions at the beginning, or if the cause is removed which held the accent on the penult; as, ἔτυπτον, ἔτυπτε, from τύπτω; παίδευε, from παιδεύω; ἄφιλος, from φίλος; σύνοδος, from ὁδός.

(B.) Ἢ, in dissyllabic words, the final syllable, which should bear the accent, is dropped on account of a succeeding vowel; as, φήμ' ἐγὼ for φημί; and πόλλ' ἔπαθον for πολλά; δειν' ἔτλην for δεινά.

But prepositions and particles, when the accented final vowel is dropped, remain unaccented; as, ἐπ' αὐτὸν for ἐπί; παρ' ἐμοὶ for παρά; ἀλλ' ἐγὼ for ἀλλά; οὐδ' ὀλίγον for οὐδέ.

IV. *Recession of the Accent to a preceding word.*

1. Several small words unite themselves so closely, in respect to sense, with the preceding word, that they must be blended with it,

as it were, in pronunciation. For this reason they throw back their accent on the preceding word, and hence derive the name of *enclitics* (μόρια ἐγκλιτικά).

2. Such enclitics are: the indefinite pronoun *τις, τὲ*, through all the cases; the oblique cases of the personal pronouns, *μοῦ* or *μεῦ*, *μοί*, *μέ*, *σοῦ* or *σεῦ*, *σοί*, *σέ*, *οὔ* or *εἶ*, and *ἔθεν*, *οἷ*, *ἐ*, *μιν*, *νιν*, *σφέ*, *σφωέ*, *σφωῖν*, *σφέων*, *σφισί* or *σφισίν*, and *σφίν*, *σφέας*, *σφέα*; together with the present indicative of *εἰμι* and *φημι* (except the second person singular *εἶς* or *εἶ*, "*thou art*;" *φῆς*, "*thou sayest*;") and, lastly, the adverbs and particles, *πῶς*, *πῶ*, *ποῖ*, *πῇ*, *ποῦ*, *ποθί*, *ποθεν*, *ποτέ*, *τέ*, *τοί*, *γέ*, *κὲ* (or *κέν*), *θῆν*, *νῦ* (or *νύν*), *πέρ*, *ῥά*.

3. All these words throw back their accent, as acute, on the last syllable of the preceding word; but the accentuation of that preceding word decides whether this accent must be expressed or not. Concerning this point, the following Rules must be observed:

- (A.) If the preceding word be accented on the first syllable, or be marked with the acute on the penult, the enclitic loses its accent without farther change of the preceding word; yet it is evident that the grave becomes an acute, because, properly, the enclitic unites itself immediately to the preceding word, and the accent syllable is therefore no longer to be considered as standing at the end of a word. Thus, we write *ἀνὴρ τις* (as if it were *ἀνήρτις*); *ἀγαθός τε καλός τε*; *φίλῳ σε*; *μαθητῶν τινων*, *ἄνδρα τε*, *φίλος μου*.

But, in the last case, when the preceding word has an acute on the penult, dissyllabic enclitics retain their proper accent; as, *ἦν λόγος ποτὲ ἐναντίος σφισίν*.

- (B.) If the preceding word be accented with a circumflex on the penult, or an acute on the antepenult, the accent, thrown back from the enclitic, stands as an acute on the final syllable; as, *ἄνθρωπός ἐστι θνητός*; *ὁ Κροῖσός ποτε ἔλεξεν*.

If several enclitics follow one another, the preceding always takes the accent of the succeeding, and the last only remains unaccented; as, *εἴ τις τινά φησί μοι παρῆναι*.

- (C.) The enclitic retains its accent, (1.) In personal pronouns after a preposition; as, *περὶ σοῦ*, *παρὰ σοί*, *πρὸς σέ*: and, in this case, the longer forms of the pronoun of the first person, *ἐμοῦ*, *ἐμοί*, *ἐμέ*, must always be used; as, *ἐξ ἐμοῦ* (not *ἐκ μου*); *ἐν ἐμοί* (not *ἐν μοί*). (2.) In the verb *ἐστὶ* (which then draws back its accent to the root), when it is used in the emphatic signification, "*there is*," "*there exists*," "*it is situated*," or

else stands followed by an infinitive, for ἔξεστι, "it is possible," "it is permitted," "one can;" as, for example, Θεὸς ἔστιν, "there is a God;" ἔστιν οὕτως, "it is so situated;" ἔστιν ἰδεῖν, "one can see."

4. From the enclitics adduced under § 2 must yet be distinguished the particles δὲ and θὲ or θὲν, which entirely lose their independence, and become incorporated with the preceding word. Strictly considered, in annexing these particles to a word, the given rules of inclination ought also to be observed. On the contrary, θὲ or θὲν is usually regarded as any other appended termination; and thus we write οἴκοθεν, not οἰκόθεν (from οἶκος). In the particle δὲ, however, two cases are to be distinguished: thus, if it is annexed to forms of nouns, it has the same influence as every other enclitic; and hence we write οἰκόνδε (from οἶκος), Ἀιδόσδε (from Ἄϊς), δόμονδε (from δόμος). But if it is annexed to demonstrative pronouns, the accent of the principal word advances towards that of the particle, and passes into the syllable immediately before δε; as, τοσόςδε (from τόσος), τοιόςδε (from τοῖος). And this accent thus retains itself regularly through all the cases and forms: consequently, we write τοσῆδε, τοσοῖδε, τοσοῦδε; but τοσοῦδε, τοσῶδε, τοσῇδε, τοσῶιδε.

EXCURSUS (D.)

DIALECTS.

1. Of the primitive language of the Greeks, the most traces are left to us in their epic poems, the oldest monuments of the language of this people. The peculiar mode of speech observed in these is called the *epic dialect*. Its basis formed the old national language of the Greeks; which the poet, however, for his own purpose, variously modified and enriched. Its principal characteristic is a rhythmical harmony, and a powerful fulness of tone.

2. The epic dialect is expressed the most purely, and in a perfect form, in the poems of Homer and Hesiod. The rest formed themselves according to the model of these two, particularly of Homer. The most eminent of them are, Theognis and the other gnomic poets, Apollonius of Rhodes, the author of the poems extant under the names of Orpheus, Quintus Smyrnæus, and Nonnus.

3. Since the epic language was derived from the stores of the general national language, and variously enriched by the poet himself; since, moreover, the dialect found in the oldest epic remained in after-times appropriated to this species of poetry, and thus was continually advanced in civilization and culture by new admixtures; it

is natural, therefore, that it should not appear as a complete and finished whole, but should betray in its single parts many deviations and irregularities.

4. If the basis of the epic is the old primitive language of the Greeks, and the primitive contains all the germs of the subsequent developement of a language, we may easily conceive how this dialect should evince divers traces of all the peculiarities which afterward were individually cultivated and retained in the single dialects. Thus, in epic occur *Æolisms*, *Dorisms*, *Atticisms*, and the like, as fundamental peculiarities of the Greek language. But it is erroneous to regard the epic language, on that account, as a mixture of all the dialects; as, on the other hand, it is wrong to confound it with the *Ionic*, from the circumstance of its having many fundamental peculiarities in common with that dialect. The same obtains of *Æolisms*, *Dorisms*, *Ionisms*, and *Atticisms*, in all cases where reference is made to them by grammarians and commentators.

5. The Hellenes, who migrated through Thrace into the country afterward called *Hellas*, were divided into several tribes; whereof two, the *Dorians* and *Ionians*, chiefly extended themselves. Each of these tribes cultivated an independent and peculiar character, in language, as well as in manners and mode of life; and after their names we denominate the two principal dialects the *Doric* and *Ionic*.

6. The *Dorians*, the most powerful of the Hellenic tribes, preserved their dialect; which was widely diffused, as the common language in *Hellas Proper* and the colonies, pure from foreign intermixture, but did little for the particular advancement of their language. Hence the *Doric* dialect exhibits the most harshness in its forms of words; and a flatness of tone, from the frequent use of the dull sound *α*, a peculiarity termed in Greek *πλατειασμός*. Besides this dialect, the *Æolic* also was formed according to the model of antiquity, and had many peculiarities in common with the *Doric*; whence it was considered as a refined collateral form of the same, cultivated particularly for the use of the Poets.

7. The *Doric* and *Æolic* dialects became, and continued to be, the language of lyric and bucolic poetry. The character of the *Doric* is most purely expressed in the odes of *Pindar*; while those of *Alcæus*, *Sappho*, and *Corinna*, exhibit rather the *Æolic* mode. The *Doric* is purer in the *Idyls* of *Theocritus*. In the lyric parts of the *Attic* tragedies, also, an approach to the sound of the *Doric* dialect has been preserved. Fragments of the *Pythagorean* philosophy furnish the only specimens of *Doric* prose.

8. Besides these, several dialects sprung up in the mouth of the people as individual varieties of the generally-diffused Doric dialect. But their peculiar character is, for the most part, known only from insulated expressions and short sentences, which are adduced in historians and comic poets. The most celebrated and extensive of them are, the *Laconian*, *Boeotian*, and *Thessalian* dialects; and, next to these, the *Sicilian*.

9. The Ionians, driven from their settlements by the Dorians, betook themselves principally to Attica, and, when that barren country was unable to support the multitude of inhabitants, to the opposite coast of Asia. Under the mild climate of Lesser Asia, the form of their language became mild and soft, and nearly allied to the epic. Thus was developed the *Ionio dialect*; the principal characteristic of which is a softness of expression, acquired from the frequency of vowels and the solution of harsh syllables by interposed sounds. Herodotus and Hippocrates wrote in this dialect.

10. The numerous peculiarities common to the Ionic with the epic dialect have occasioned the latter, also, to be denominated Ionic; although with this distinction, that the appellation of *Old Ionic* is given to the epic, but to the Ionic that of *New Ionic*.

11. The language of the Ionians, who remained behind in Attica, proceeded differently in its formation; and hence arose a new dialect, the *Attic*, which observed an intermediate course between the Doric harshness and the Ionic softness, adopting a perfect rotundity in its forms of words, and the greatest pliancy in their construction. The political consequence and the high pitch of intellectual culture to which Athens arrived, gave a wide circulation to this dialect; and the considerable number of eminent writings which are composed in it, and have been preserved, determine it for the ground-work in the study of the Greek language.

12. The most celebrated works written in the flourishing period of the Attic language and culture are, the historical books of Thucydides, the historical and philosophical writings of Xenophon, the philosophical books of Plato, and the orations of Demosthenes, Æschines, Lysias, Isocrates, &c., besides the tragedies of Æschylus, Sophocles, and Euripides, and the comedies of Aristophanes.

13. That peculiarity which the single Grecian states had preserved in language and manners disappeared with the general decline of their freedom. Athens, however, for a long time continued the chief seat of liberal information; and the Attic dialect, as the purest and most widely diffused, became the court language of the

now ruling Macedonians, and, by degrees, the general language of writing and the people. Hence it necessarily followed, that much of the old peculiarity of this dialect was sacrificed, and many innovations were introduced in expression and inflexion. This language, formed on the basis of the Attic dialect, is comprehended under the name of the *common dialect*. The authors of this period, however, endeavoured to exhibit the Attic dialect pure and uncorrupted, according to the early models; although many peculiarities of more modern times are interspersed throughout their writings. Hence their style has received the appellation of the *later Attic*.

14. Writers of this class are, Aristotle, Theophrastus, Pausanias, Apollodorus, Polybius, Diodorus, Plutarch, Strabo, Dionysius of Halicarnassus, Lucian, Ælian, Arrian, &c.

15. In Macedonia, the Greek language was mingled with much foreign alloy; and, thus corrupted, it spread itself, with the extension of the Macedonian empire, over other barbaric nations. Hence arose what may be denominated the *Macedonic dialect*.

16. Alexandria was a colony of liberal information under the Macedonian rulers. There, a circle of learned men assembled together, and made it their chief study to preserve the purity of the genuine Attic dialect, by rejecting all modern accessions; although their style also fell short of the ancient models. But the Greek language underwent a peculiar reformation by the translators of the Old and the authors of the New Testament, who designated by Greek expressions things of Oriental conception and application. As this style occurs only in the Scriptures and some Christian writers, it has been called the *Ecclesiastical dialect*, while others have preferred the epithet of *Hellenistic*¹

17. By degrees, the old Greek language, under the influence of various causes, so far degenerated in the mouth of the people, and was deformed by so much heterogeneous admixture, that it gave rise to the new Greek, which has almost entirely exchanged the primitive character of the old for that of the more modern tongues, and still continues, in ancient Greece, as the language of the country.

(1) From the Greek Ἑλληνίζειν; whence comes Ἑλληνιστής, as referring to one who speaks after the Greek manner, and, in the present case, to an Oriental trying to speak Greek.

INDEX.

	Page		Page
ACCENTS	7, 273	Dialects of Personal Pronouns, 84	
Accusative, Formation of	36	—— of Verbs in ω	146
—— Syntax of	243	—— of Verbs in μ	149
Active Voice	91	Digamma	7, 272
—— Syntax of	237	Diphthongs	2, 3
Adjectives	48	Doric Dialect	282
Anomalous Adjectives	63	ἔιμαι , "I clothe myself"	164
Adverbs	194	Εἰμι , "I am"	89, 158
Æolic Dialect	282	Εἶμι , "I go"	158
Alphabet	1, 271	Enclitics	279
Anapæstic Verse	269	Feet	266
Anomalous Forms of Third		$\Phi\eta\mu\iota$, "I say"	167
Declension	43	Figures affecting syllables	16
Apostrophe, or Elision	10	First Aorist Active	108
Article, 19—Syntax of	230	—— Passive	116
Attic Dialect	283	—— Middle	119
—— Form of Declension	27	First Future Active	108
—— Future	111	—— Passive	117
—— Reduplication	106	—— Middle	119
Augments	101—107	Formation of Cases	33
Breathings	6	—— of Tenses, 108, 115, 117	
Cases, 18—Formation of	33	Genders	18
Comparison, Degrees of	67	Genitive, Formation of	33
Conjunctions	202	—— Syntax of	237
Consonants	4	*Ἡμαι , "I sit"	164
—— Changes of	13—15	Iambic Verse	268
Contracted Verbs	139	*Ιημι , "I go"	160
Contractions	9	*Ιημι , "I send"	161
—— of First Declension, 23		Imperfect Active	108
—— of Second Declension, 28		—— Passive	115
—— of Third Declension, 38		—— Middle	117
Dactylic Measure	267	—— Active in μ	156
Dative Plural, Formation of	37	—— Passive in μ	156
—— Syntax of	241	Infinitive, Syntax of	245
Declensions of Nouns	20—32	Ionic Dialect	282
Dialects	16, 279	Irregular Nouns	43
—— of First Declension, 24		—— Forms of Third De-	
—— of Second Declension, 28		clension	43
—— of Third Declension, 46		—— Adjectives	63

INDEX.

Irregular Degrees of Comparison, 70	Pronouns, 78—Syntax of	235
—— Verbs	Pronunciation of the Letters,	2
Irregular Verbs in μ	Prosody	251—265
" $\iota\sigma\eta\mu$," " <i>I know</i> "	Punctuation (Marks of Reading)	9
$\#$ Κεῖμαι, " <i>I lie down</i> "	Second Aorist Active	110
Letters	—— Passive	117
Final Letters	—— Middle	119
Marks of Reading	—— Active in μ	136
Metre	—— Middle in μ	156
Middle Voice	Second Future Active	111
Moods, Force of	—— Passive	117
N added, (ν ἐφέλκυστικόν)	—— Middle	119
Nominative and Verb, Syntax of, 232	Substantive and Adjective, Syntax of	233
Nouns, Declensions of	Syntax	230—242
Defective Nouns	Tenses, Formation of	108, 111
Indeclinable Nouns	—— Active	108
Patronymic Nouns	—— Passive	115
Numbers	—— Middle	117
Numerals	—— Verbs in μ , 156	
Participle, Syntax of	—— Force of the	120
Particles	Terminations of Adjectives	65
Negative Particles	Verb, Parts of the	88
Parts of Speech	Verbs in ω	90, 144
Passive Voice	—— in μ	149
Paulo-post-futurum	—— Defective	168
Pentameter Verse	—— Catalogue of	169—194
Perfect Active	—— Contracted	139
—— Passive	—— Deponent	138
—— Middle	—— Passive, Syntax of	245
Pluperfect Active	Remarks on Verbs in ω	144
Pluperfect Passive	—— in μ	156
—— Middle	Dialects of Verbs in ω	146
Prepositions	Auxiliary Verb Εἰμι	89, 158
Present Passive	Vocative, Formation of	36
—— Middle	Voices	124
	Vowels	3

LONDON: PRINTED BY RICHARD WATTS,
Crown Court, Temple Bar.

A SYSTEM
OF
GREEK PROSODY AND METRE,
FOR
THE USE OF SCHOOLS AND COLLEGES.

FREE

FOR

THE PR

PROFESS

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PRINTE

L. GRAY

3.

A SYSTEM

OF

GREEK PROSODY AND METRE,

FOR THE USE OF SCHOOLS AND COLLEGES;

TOGETHER WITH

THE CHORAL SCANNING

OF THE PROMETHEUS VINCTUS OF ÆSCHYLUS, AND THE AJAX
AND ŒDIPUS TYRANNUS OF SOPHOCLES.

BY

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LONDON :

PRINTED FOR THOMAS TEGG, 73, CHEAPSIDE ;

R. GRIFFIN AND CO., GLASGOW ; TEGG AND CO., DUBLIN ; AND
J. AND S. A. TEGG, SYDNEY AND HOBART TOWN.

MDCCCXL.

LONDON :
BRADBURY AND EVANS, PRINTERS,
WHITEFRIARS.

PREFACE.

AN accurate acquaintance with the Prosody and Metres of the Greek Language is so necessary an accompaniment of true scholarship, that any attempt to advocate its claims to the notice of the student would be entirely superfluous. It must be admitted, however, that while all are very ready to acknowledge the importance of this branch of learning, only a small number, comparatively, have been induced to make it a subject of careful study; and the result is, that in matters appertaining to Greek Prosody and Metre, many of those who ought to be better acquainted with these topics display oftentimes a very lamentable want of accuracy.

One great obstacle to the successful cultivation of prosodical studies has undoubtedly been the want of a proper treatise on the subject, which, without encumbering the student, in the commencement of

his career, with any unusual burden, might, nevertheless, lay before him such a view of matters connected with the prosody and metres of the Greek tongue as would enable him to pursue his investigations in this department with satisfaction and advantage. The present treatise has been prepared with this view. Its object is to give all the necessary information appertaining to Greek prosody in a simple garb, and one which may invite rather than repel. The more intricate questions connected with the subject, and on which the ingenuity of scholars loves to exercise itself, are here purposely omitted, and nothing is offered but what may prove immediately and permanently useful.

The Choral Scanning is intended to initiate the young scholar into a department of metrical study, which, to the inexperienced, bears a very formidable name, but is, in reality, with the exception of a few knotty points that occasionally present themselves, a very pleasing branch of investigation, and a very inviting field for the ingenuity of the student. Choral Scanning has hitherto been regarded by many as a mere piece of chance-work, with no certain rules to guide or inform us when we are correct. It is hoped that the aids afforded in the present treatise

on this part of the subject will tend to show that there is even here much of certainty, and much that may lead to satisfactory results.

Columbia College, Aug. 20, 1838.

In the present reprint, a few observations have been inserted in the notes, which are distinguished from those of the learned Professor by being inclosed in brackets.

J. R. M.

PART I.

GREEK PROSODY.

I.

I. PROSODY (προσῳδία), in its common acceptation at the present day, treats of the quantity of syllables, or the time occupied in pronouncing them.

II. The ancient Greek grammarians, however, connected with the term a much more comprehensive meaning, and made it refer to everything by which the *sound* of a syllable was affected. Hence prosody, with them, included also the accents and breathings.¹

III. Hence it is clear how the ancients came to speak of *seven proper prosodies*, for they included the threefold accent, the twofold breathing, and the twofold quantity.²

IV. To these seven proper prosodies the ancients added what are called the *affections* of a word, or the *influences* upon it (πάθη), and denominated these *improper prosodies*.³

V. The three improper prosodies were the *apostrophe*, *hyphen*, and *hypodiasole*.⁴

VI. Hence prosody, in its strict acceptation, is *tenfold*,⁵ consisting of the *seven proper* and the *three improper* kinds. In the present treatise, however, we will confine ourselves merely to the consideration of *Quantity* and *Metre*.

¹ Bekker, *Anecdot. Græc.* 676, 16. Ὅρίζονται οὖν τὴν προσῳδίαν οὕτως, κ. τ. λ. Compare Spitzner, *Pros. Gr.* § 1.

² Chæroboscus, ap. Bekker, *A. G.* 703, 24. Ἰστέον ὅτι τριχῶς λέγεται ἡ προσῳδία, κ. τ. λ.

³ Bekker, 683, 22. Χρὴ δὲ γινώσκειν ὅτι τὰ πάθη οὐκ εἰσὶ κυρίως προσῳδαί, ἀλλὰ καταχρηστικῶς, κ. τ. λ.

⁴ Bekker, *l. c.*

⁵ Bekker, 674, 1. Προσῳδαί εἰσὶ δέκα, ὀξεῖα, βαρεῖα, περισπωμένη, μακρά, βραχεῖα, δασεῖα, ψιλὴ, ἀπόστροφος, ὑφέν, καὶ ὑποδιαστολή.

II.

I. Every syllable is either long or short ; or, in other words, requires a longer or shorter time for its pronunciation.

II. To these two kinds of syllables a third is to be added, which is called the *common* or *arbitrary*. By this is meant a syllable which may be used as long or short ; as, for example, a short vowel which may be short or long before a mute with a liquid, or a short final syllable which may be lengthened by crasis or otherwise.¹

III.—GENERAL RULE.

In Greek, the vowels ϵ and o are *short by nature*, η and ω are *long by nature*, and α , ι , υ , are *doubtful*.

1. When a vowel is said to be *short by nature*, the meaning is, that it is short by its natural pronunciation, being equivalent merely to one short time. On the other hand, a vowel long by nature is long by its natural pronunciation, being equal to two short times. Thus η is equivalent to $\epsilon\epsilon$, and ω to oo .

2. Hence it follows, that the short vowel ϵ has η for its corresponding long one ; and the short vowel o , in like manner, has ω for its long. But in the case of α , ι , υ , there is no distinct mark or letter by which the eye can tell at the instant whether these vowels are long or short, and hence they are called *doubtful*.²

3. It must be carefully borne in mind, however, that, by actual usage, every syllable in any particular case always has a definite quantity, either long or short ; and that, when we speak of doubtful syllables, we do not mean that they

¹ It is evident, that, in proper metres, the syllable, in itself arbitrary, has always the definite quantity of a long or short. Compare the language of Hermann, *Elem. Doct. Metr.* c. 9, § 1. "*Quum in numeris tempora omnia certa ac definita esse debeant, facile intelligitur, in numeris ipsis nihil usquam posse anceps esse ; itaque, si quæ inveniuntur ancipites syllabæ, i. e., quæ breves sint, quum longæ esse debeant, vel longæ, quum debeant breves esse, eas, quod ad numerum attinet, pro talibus numerari, quales debeant esse, etsi non sint tales.*"

² The doubtful vowels were called by some of the ancient grammarians $\delta\iota\chi\rho\nu\alpha$, i. e., double-timed ; by others $\alpha\mu\beta\iota\beta\omicron\lambda\alpha$, i. e., indefinite. Compare Bekker, *An. Gr.* 800, 27.

have anything doubtful in their nature, or wavering between long and short, as regards the same word ; but only that they have no corresponding long or short marks by which the eye can detect their quantity at a glance.

IV.—RULES FOR LONG VOWELS.

I. NATURE.

I. Every syllable which has an η or ω is long by nature ; as, $\eta\acute{\mu}\epsilon\rho\alpha$, $\omega\acute{\mu}\acute{o}\varsigma$, &c.

II. Every diphthong, or double vowel, likewise makes a syllable naturally long ; as, $\alpha\iota\rho\omega$, $\alpha\upsilon\rho\alpha$, $\tau\epsilon\iota\chi\omicron\varsigma$, $\epsilon\upsilon\rho\omicron\varsigma$, $\omicron\iota\kappa\omicron\varsigma$, $\omicron\upsilon\delta\alpha\varsigma$, $\mu\eta\tau\rho\upsilon\acute{\alpha}$, $\acute{\alpha}\gamma\omicron\rho\acute{\alpha}$, &c.

III. When two vowels are combined by contraction into one, the syllable becomes naturally long ; as, $\bar{\alpha}\delta\omega$ for $\acute{\alpha}\epsilon\iota\delta\omega$; $\bar{\alpha}\rho\gamma\acute{o}\varsigma$ for $\acute{\alpha}\epsilon\rho\gamma\acute{o}\varsigma$; $\bar{\iota}\rho\acute{o}\varsigma$ for $\iota\epsilon\rho\acute{o}\varsigma$.

IV. Every circumflexed vowel is long ; as, $\delta\rho\acute{\alpha}\mu\alpha$, $\pi\acute{\alpha}\sigma\alpha$, $\kappa\hat{\upsilon}\mu\alpha$, $\rho\hat{\upsilon}\mu\alpha$.¹

Exceptions.

1. Every final syllable, which is long by reason of a vowel or diphthong, can be made short if it stand in the thesis,² and the next word begin with a vowel ; and in the epic writers this shortening amounts almost to a constant rule ;³ as, $\eta\acute{\mu}\epsilon\nu\eta$ $\acute{\epsilon}\nu$ $\beta\acute{\epsilon}\nu\theta\epsilon\sigma\sigma\iota\nu$ (*Hom. Il.* 1, 358) ; $\acute{\alpha}\mu\phi\omega$ $\acute{\omicron}\mu\acute{\omega}\varsigma$ (*Ib.* 23) ; $\delta\acute{\epsilon}\chi\theta\alpha\iota$ $\acute{\alpha}\pi\omicron\upsilon\alpha$ (*Ib.* 57) ; $\kappa\lambda\upsilon\theta\acute{\iota}$ $\mu\epsilon\upsilon$ ' $\text{Αργυρότοξ}'$ (*Ib.* 177), &c.

2. On the contrary, the long vowel retains its natural

¹ This will be again considered under the head of accent.

² The *thesis* is that part of the foot on which the stress of the voice does not fall, and is opposed to the *arsis* ; thus, in $\eta\acute{\mu}\epsilon\nu\eta$, the first syllable has the *arsis*, the remaining two are in the *thesis*.

³ The principle on which this exception depends is easily explained. The η in $\eta\acute{\mu}\epsilon\nu\eta$, for example, is equivalent to $\epsilon\epsilon$, and one of these epsilons being supposed to be elided before the initial vowel of the following word, the other epsilon remains, of course, short by nature. In other words, the final vowel of $\eta\acute{\mu}\epsilon\nu\eta$ loses, as it were, a portion of its natural length, by the sinking of the voice and by the vowel immediately following it. So the ω in $\acute{\alpha}\mu\phi\omega$ is equivalent to two omicrons, one of which it loses before the following vowel, while the other remains short. In like manner, the diphthongs $\alpha\iota$ in $\delta\acute{\epsilon}\chi\theta\alpha\iota$, and $\epsilon\upsilon$ in $\mu\epsilon\upsilon$, are supposed each to lose a vowel.

measure when it falls in the arsis of the foot. The following Homeric verses contain examples of both kinds.

Ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἀργεῖ, τηλόθι πάτρης. (Il. 1, 30.)

Υἷες, ὁ μὲν Κτεάτοῦ, ὁ δ' ἄο' Εὐρύτου Ἀκτορίωνος. (Il. 2. 621.)¹

3. Nevertheless, the epic, and after their example, the elegiac poets, sometimes permit the long vowel or diphthong to retain its quantity even in the thesis of the foot.²

4. A long vowel or diphthong, with a vowel following, is sometimes shortened in the middle of a word; as, ἔμπαῖος, οἶος, υἱός, τοῖοῦτος, τουτοῦτ',³ &c.

II. POSITION.

I. A short or doubtful vowel before two consonants or a double letter (ζ, ξ, ψ) is almost always long; as στελλω, ὄμμα, ἀντάγω, τράπεζα, ἀμᾶξα, διψα.

II. These two consonants may belong to the same word with the vowel; as, ἔσπερος, or one of them may belong to the same word, and the other to the succeeding word;

¹ Here, after one of the vowels has been supposed to be elided, and a single short vowel remains, this latter, being in the arsis of the foot, receives the stress of the voice, and becomes long again. Thus, in the foot ρῶ ἐνί, the syllable ρω is in the arsis, and hence, though one of the omicrons composing the omega is supposed to be cut off before the initial vowel of ἐνί, and only a single omicron remains, that omicron is nevertheless lengthened by the stress of the voice falling upon it. On the other hand, in the foot οἴκῳ ἐν, the omega is in the thesis, and hence, after this vowel has lost one of its component omicrons before the next word, there is no stress of the voice upon the other omicron. and therefore it remains short.

² It is not correct to say that this mostly takes place only in words to which a digamma was originally prefixed. Passages frequently occur in which these lengthenings are found without the support of the digamma.

³ Homer only shortens certain forms, of which ἔμπαῖος and οἶος are two instances. With the Attic dramatic poets, the shortening of the diphthong αι is much more rare than that of οι, and occurs principally in the words δειλαῖος, γεραῖος, κρυφαῖος, and that, too, mostly in anapaestic and dactylic metres. (Compare remarks under the head of *Hiatus* in the iambic trimeter, page 60 of this volume.) The comic, later epic, and epigrammatic poets have proceeded the farthest in this shortening of long syllables. Upon the whole, it must be remarked, that the shortening here referred to takes place most frequently in the diphthongs οι and αι, which the grammarians never regarded as a full long quantity in the thesis of the tone. Hence the ancients attribute to the article οἱ, αἱ, only 1½ time. Bekker, *An. Gr.* 821, 29. Spitzner, *Gr. Pros.* p. 8.

as, τῶν ἀμόθευ γε, θεὰ, θύγατερ Διός, or both may be found at the beginning of the following word; as, ἀνδρὰ θνητὸν εἶοντα.

Exc ptions.

1. A short vowel before a mute, followed by a liquid (λ, μ, ν, ρ), remains short, provided the mute and liquid belong to one and the same syllable.¹

2. This rule, however, of a vowel before a mute and liquid, is itself subject to the following limitations:

I. Homer and the oldest Greek poets mostly avoid the shortening of syllables before a mute and liquid, and generally permit it only when the form, followed by ρ or λ, could not otherwise be adapted to the verse. Hence Homer usually shortens the preceding syllable only before βρ, δρ, θρ, κρ, πρ, τρ, φρ, χρ, and before κλ, πλ, τλ, χλ.

II. In scanning the dramatic writers, the following cases must be carefully noted.

(α.) A short vowel before a soft mute (π, κ, τ), or an aspirate (φ, χ, θ) followed by a liquid, is much rather left short than lengthened by the Attic poets.²

(β.) A short vowel before a middle mute (β, γ, δ), followed by ρ, is short in the comic writers, but in tragedy is mostly long.

(γ.) A short vowel before a middle mute, followed by any liquid except ρ, is almost always long. In Euripides such syllables are always long; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.³

(δ.) The tragic writers occasionally leave a vowel short before the two liquids μν.⁴

¹ The syllable, therefore, always remains long, 1. When the liquid stands before the mute; as, δερκω. 2. In compound words, whether the liquid precede or follow; as, ἐκλαμβάνω. 3. When a word ends with one of the two consonants, and the next begins with the other; as, ἐρις μεγάλη, λέγουσιν πάντες. 4. When the vowel is long by nature; as, ἐπάθλον, μήνυτρον.

² Porson, *ad Eurip. Orest.* 64. *Erfurdt, ad Soph. Aj.* 1109.

³ Porson, *ad Eurip. Hec.* 298. *Elmsley, ad Eurip. Med.* 288.

⁴ This is opposed by some critics, and among the rest by Elmsley (*ad Eurip. Bacch.* 1132), but the rule is successfully defended by Porson.

III. As the epic writers, according to what has just been remarked (2, I), employ this shortening chiefly when the word cannot in any other manner be adapted to the measure, this circumstance explains why sometimes even two mutes, as σκ, and the double consonant ζ, neglect length by position, and leave the preceding vowel short; as, for example, before Ζάκυνθος, Ζέλεια, Σκάμανδρος, σκέπαρνον, &c.¹ (*Hom. Il.* 2, 634, 824; 5, 36. *Od.* 9, 391.)

V.—RULES FOR SHORT VOWELS.

I. A vowel before another vowel or diphthong is, generally speaking, short. Still, however, there are numerous exceptions to this rule, which will be mentioned in the course of the work.

II. Every syllable which has an ε or ο is short by nature, unless lengthened by position or crasis; as ἔπος.

Exceptions.

The Greek poets, especially the epic, often avail themselves of the aid of the arsis in lengthening a short syllable. This takes place, I. At the end of words; II. In the beginning of them; III. In the middle of compounds.

I. *Lengthening of short syllables at the end of words.*

1. A short syllable at the end of a word is often lengthened in this manner, when the next word begins with a liquid; as, κατὰ λαπάρην (*Il.* 6, 64); δὲ μελίην (*Il.* 20, 322); ὕδατι νίζοντες (*Il.* 7, 425); ἀπὸ ρίου (*Il.* 14, 154).

2. A short syllable at the end of a word is also sometimes lengthened in a similar manner, when the next word

¹ To remove these shortenings, Knight (*Proleg. ad Hom.* 79) writes Δάκυνθος, Δέλεια, Κάμανδρος, &c., and refers, in support of this opinion, to the coins of Zancle (Messana) of the seventh century B. C., which give the name of the place in the old form, ΔΑΝΚΛΗ. Thiersch (*Gr. Gr.* § 146, 8) thinks that this form for the name of Zancle may have arisen from the defective orthography of ancient times. This, however, is very unlikely; and we may cite, in support of Knight's opinion, the οὐχὶ μάραγδον of Asclepiades (*Anthol. Pal.* vol. ii. p. 501).

begins with the semivowel σ ; as, $\kappa\alpha\tau\bar{\alpha}$ $\sigma\upsilon\phi\epsilon\omicron\iota\sigma\iota\nu$ (*Od.* 10, 238).¹

3. The Attics, in iambic trimeter verse, sometimes lengthen the short syllable before ρ ; as, $\pi\alpha\rho\bar{\alpha}$ $\rho\acute{\epsilon}\iota\theta\rho\omicron\iota\sigma\iota$ (*Soph. Antig.* 704). In the measures which approach nearer to the epic dialect, other syllables also occur lengthened.²

II. Lengthening of short syllables in the beginning of words.

Not only at the end, but also at the beginning of words, the epic language lengthens a short or doubtful vowel by the arsis, especially where two or more shorts follow. And here the following cases may be distinguished:

1. It happens least frequently that a pure short is made long; as, Ζεφυρίη (*Od.* 7, 119); $\epsilon\pi\acute{\iota}\tau\omicron\nu\omicron\varsigma$ (*Ib.* 12, 423); $\omicron\iota\epsilon\varsigma$ (*Ib.* 9, 425).

2. The doubtful vowels a , i , u , are far more frequently made long in the arsis of a tetrasyllable, or longer word: as, for example, in such forms as $\bar{a}\theta\acute{\alpha}\nu\alpha\tau\omicron\varsigma$, $\bar{a}\kappa\acute{\alpha}\mu\alpha\tau\omicron\varsigma$, $\bar{a}\nu\acute{\epsilon}\phi\epsilon\lambda\omicron\varsigma$, $\bar{a}\pi\acute{\alpha}\lambda\alpha\mu\omicron\varsigma$, $\bar{a}\pi\omicron\nu\acute{\epsilon}\epsilon\sigma\theta\alpha\iota$, $\bar{a}\pi\omicron\delta\acute{\iota}\omega\mu\alpha\iota$, &c. The same usage occurs in many polysyllables, with i and u ; as, $\Delta\acute{\iota}\omicron\gamma\epsilon\nu\acute{\eta}\varsigma$, $\Pi\rho\acute{\iota}\alpha\mu\acute{\iota}\delta\eta\varsigma$, Ἰταλία , $\theta\upsilon\gamma\alpha\tau\acute{\epsilon}\rho\alpha$, $\upsilon\lambda\alpha\kappa\acute{\omicron}\mu\omega\rho\omicron\iota$, &c. In proper names, as *Priamides*, *Italia*, &c., the Latin poets have followed the example of the Greeks.

III. Lengthening of short syllables in the middle of verbs.

1. The epic writers often lengthen by arsis in the middle of compound words; namely, when the latter part begins with a liquid; as, $\delta\iota\bar{\alpha}\mu\epsilon\lambda\epsilon\acute{\iota}\sigma\tau\acute{\iota}$ (*Od.* 9, 291); $\kappa\alpha\tau\bar{\alpha}\nu\acute{\epsilon}\upsilon\omega\nu$ (*Ib.* 490); $\kappa\alpha\tau\bar{\alpha}\rho\iota\gamma\eta\lambda\acute{\alpha}$ (*Ib.* 14, 226).³

¹ Such lengthening is observed the most rarely before mutes, and least of all before the aspirates ϕ , χ , θ . The reason is, that the aspirates never admit of being doubled in pronunciation, whereas the liquids easily are.

² Hermann, *ad Soph. Antig.* l. c.—*Id. El. Doctr. Metr.* 45.—Markland, *ad Eurip. Suppl.* 94.—Elmsley, *ad Eurip. Iph. in Taur.* p. 199, *Lips. ed.*

³ Spitzner recommends, that, in the case of short vowels, the consonant which follows be doubled; as, $\epsilon\lambda\lambda\alpha\beta\omicron\nu$, $\epsilon\lambda\lambda\eta\kappa\tau\omicron\varsigma$ (*Gr. Pros.* p. 15). It is better, however, to write the consonant singly, and suppose it to be doubled in pronunciation.

2. The tragic writers have occasionally allowed themselves lengthenings of this kind, especially in proper names; as, Ἰππομέδων, Παρθενόπαϊος.¹

3. The lengthening in the middle of the word before other than liquid letters is quite rare, and occurs mostly only in polysyllabic words; as, Διῖπετέος (*Il.* 16, 174); Διοφανεός (*Anthol. Pal.* 1, 502. *Apollonid.* 6, 2); ἀπῶέρσειε (*Il.* 21, 329).²

VI.—RULES FOR DOUBTFUL VOWELS.

I. The chief object of Greek prosody is to reduce to rule the quantity of the doubtful or arbitrary vowels, α, ι, υ.

II. This is done in various ways, among which the position of the accent affords some, though not very extensive aid, as may be seen by what follows.

Use of accent in determining quantity.

I. Every syllable marked with a circumflex is long by nature; and therefore, when this accent stands upon a doubtful vowel, it shows this vowel to be long; as κλυθι, πῶγμα.

II. In like manner, when the acute accent stands upon the penult of a polysyllabic word, the final syllable is long; as, ἄγιος, ἀγία, ἄγιον. So, also, παιδείᾱ, ῥητορείᾱ.³

III. On the other hand, when a doubtful vowel stands at the end of a word, and the penult has the circumflex, the final syllable is short; as, κλυθί, πῶγμᾱ.⁴

¹ Compare Hermann, *El. Doctr. Metr.* p. 28.

² In cases of this kind, many critics have recourse to the digamma. (*Spitzner, de Vers. Gr. Heroic.* p. 86.)

³ A long vowel being equal to two short ones, and the accent which stood on the antepenult of ἄγιος being shifted to the penult of ἀγία, this penult becomes, in fact, the antepenult, beyond which the accent cannot be thrown back; the final syllable being now equal to two vowels, and compelling, of course, the acute to be transferred to the ι.

⁴ In this case, when we resolve the word, the acute stands over the antepenult, and the circumflex is formed from the union of the acute of the antepenult with the grave of the penult; as μάλλον, μάλλον. Now if the last syllable were long here, the acute would fall upon the fourth syllable from the end, which is contrary to one of the laws of the acute accent.

IV. The final syllable is also short when the acute is on the antepenult; as, *τύφθητι*, *Κέρκυρᾱ*.¹

V. In dissyllabic and polysyllabic words, when the final syllable is short and the penult has the acute accent, the penult also is short; as, *κρίσις* (ĩ), *λύσις* (ũ), *πολλάκις* (ᾱ).²

VI. As, however, the length or shortness of a syllable can be obtained only imperfectly from the accent, it is necessary to seek for general rules, which may coincide with the usage of the poets. These we will now proceed to give.

I.—Of the doubtful vowels in the end of words.

I. Final *a* is short; as, *τράπεζᾱ*, *ἱνᾱ*, *ἱππότᾱ*, *τέτυφᾱ*.

Exceptions.

1. But *a* pure is long; as, *Ἀθηνᾶᾱ*, *φιλᾶ*, *σικύᾱ*, except verbals in *τρια*; as, *ψάλτριᾱ*, and derivatives from adjectives in *ης*; as, *ἀλήθειᾱ*; and also *ἰέριᾱ*, *κώδειᾱ*, *βασιλειᾱ* (*a queen*); but *βασιλείᾱ* (*a kingdom*), and adj. fem. from *βασιλείος* (*royal*).
2. The Doric *a* for *η* is long; as, *φάμᾱ*, *Αἰνεῖᾱ*; and also the Doric genitive in *a* from nominatives in *as* and *ης*; *Ἀννίβᾱς*, *ᾱ*; *Ἀτρεΐδης*, *ᾱ*.
3. Words ending in *δα* and *θα* have the *a* long; as, *βασιλῖνδᾱ*, *Ληδᾱ*, *Σιμαίθᾱ*; except *ἄκανθᾱ* and *ἡλιθᾱ*.³
4. Words ending in *ρα* not preceded by a diphthong⁴ as, *κάρᾱ*, *πήρᾱ*, *χαρᾱ*; except *ἄγκυρᾱ*, *γέφυρᾱ*, *δλῦρᾱ*, *Κέρκυρᾱ*, and the perfect middle of verbs in *ρω*; as, *διέφθορᾱ*, *πέπορᾱ*.
5. Words ending in *ρα* with a consonant preceding; as, *ἄγρᾱ*, *πέτρᾱ*, *ἀκέστρᾱ*; except *σφόδρᾱ*, *σκολοπένδρᾱ*, *Τανάγρᾱ*.

¹ This follows from what has been said under note 3, p. 8.

² For, if the penult were long in this case, it would require to be marked with the circumflex.

³ The length of the final syllable in words ending in *δα* and *θα*, appears to be derived from their Doric origin. *Lobeck, ad Phryn.* 438.

⁴ For *πεῖρᾱ*, *μοῖρᾱ*, *σφαῖρᾱ*, &c., have the final syllable short. The word *ἑταῖρᾱ* retains the long *a*, as being formed from *ἑταρος*, *ἑτάρα*, *ἑταίρα*. Again, *Αἰθρᾱ* and *Φαίδρᾱ* take the long quantity on account of the two consonants that intervene between the diphthong and final syllable.

6. All feminine adjectives from masculines in *os*; as, *δικαίᾱ*; except *διᾱ*, *πότνιᾱ*, *ἰᾱ*, and *μίᾱ*.
7. Duals in *a*, as *μούσᾱ*, and vocatives from nouns in *as*, as *Αἰνείᾱ*,¹ or poetical vocatives of the third declension, as *Λαοδάμᾱ*, *Πολυδάμᾱ*.
8. The accusative in *εα*, from the genitive (third declension) in *εως*; as, *Πηλέᾱ*, from *Πηλέως*; *βασιλέᾱ*, from *βασιλέως*; but in Homeric Greek, *Πηλέᾱ*,² from *Πηλέος*; *βασιλῆᾱ*, from *βασιλῆος*.³
9. Nouns in *εια*, from verbs in *εω*; as, *προφητείᾱ*, *δουλειᾱ*.⁴

II. Final *av* is short; as, *ᾶν*, *πάμπᾶν*, *Αἰᾶν*, *μέλᾶν*, *ποίησᾶν*, *ἔτυψᾶν*.

Exceptions.

1. Masculines in *av* are long; as, *Τιτᾶν*, *παιᾶν*.
2. The neuter adjective *πάν*; and hence the Attics appear to have taken occasion to lengthen here and there the forms compounded with it; as, *ἅπαν*, *ἐπίπαν*, *παράπαν*. But *πάμπᾶν* and *πρόπᾶν* are probably everywhere decidedly short.⁵
3. Adverbs in *av*; as, *λίᾶν*, *ἄγᾶν*, *πέρᾶν*. On the contrary, *ὄτᾶν* and *ὀπότᾶν* follow the quantity of the simple *ᾶν*.
4. Accusatives of the first declension, from a long nominative; as, *φιλίᾶν*, from *φιλία*; *Αἰνείᾶν*, from *Αἰνείας*. But the accusative in *av* from a short nominative is short; as, *πότνιᾶν*, from *πότνιᾱ*; *τράπεζᾶν*, from *τράπεζᾱ*.
5. The Doric genitive plural of the first declension in *ᾶν*, as formed by contraction, is likewise always long; as,

¹ But the vocative in *a* from masculine nouns in *ης* is short.

² In Homer (*Il.* 1, 265; *Od.* 12, 630) *Θησεᾱ* is to be pronounced, by synizesis, *Θησεᾱ*. So also *Τυδεᾱ* (*Il.* 6, 222), of which the Homeric genitive is *Τυδέος*.

³ Even in Attic Greek the *a* is sometimes shortened. Compare Porson, *ad Eurip. Hec.* 870.

⁴ For more special rules concerning *εια*, *ια*, *οια*, and *αια*, in Attic Greek, consult Maltby, *Lex. Græco-Pros.* capp. v. and vii. of his Prosody, p. lx. and lxx., ed. 2.

⁵ Blomfield, *ad Æsch. Pers.* 42. Buttman, *Gr. Gr.* § 62, n. 5.

μελιᾶν, νυμφᾶν, for μελιῶν, νυμφῶν. So, also, the Doric forms derived from those in *η*, or produced by contraction ; as, ποιμᾶν, Ποσειδᾶν, Ἀλκμᾶν.

III. Final *ap* is short ; as, ὄνᾶρ, νέκτᾶρ, μάκᾶρ.

Exceptions.

1. Monosyllables in *ap* are long ; as, κᾶρ, ψᾶρ.
2. The adverb γάρ is properly short ; but before οἱ and similar words it very often occurs long in epic language, through the force of the following breathing.¹

IV. Final *as* is long ; as, Αἰνείᾱς, πᾱς, ἱμᾱς, φιλιᾱς, τύψᾱς, ἡμᾱς.

Exceptions.

1. Words of the third declension not forming the genitive in *avtos* : as, μέλᾱς, μέγᾱς, λαμπᾱς, σέλᾱς, κέοας, &c. But τάλᾱς has the final syllable long.
2. The accusative plural of nouns and participles of the third declension ; as, Τιτᾶνᾱς, τύπτοντᾱς, ποιμένᾱς, φρένᾱς, &c. (but βασιλέᾱς, from βασιλέᾱ). The accusative plural of the first declension, on the other hand, is always long.
3. Adverbs in *as* are short ; as, πέλᾱς, ἀτρέμᾱς, ἀγκᾱς.
4. *As* is short in the second person of the different tenses which terminate therein ; as, ἔτεγξᾱς, τέγξειᾱς, οἶδᾱς, λέλοιπᾱς, πέφῡκᾱς.
5. By a license of the Doric dialect, forms in *as*, otherwise long, are occasionally shortened, and that, too, even in accusatives plural of the first declension ; as, Μοίρᾱς (*Theocrit.* 2, 160) ; αὐτᾱς (*Id.* 3, 2) ; νύμφᾱς (*Id.* 4, 29).

II. Of Final *ι*.

I. Final *ι* is short ; as, ἰφῖ, ὄτῖ, μέλῖ, τύπτουσῖ, τίθημῖ, &c.

Exceptions.

1. But the abridged form κρῖ (for κριθή) is long, together with the names of letters in *ι* ; as, ξῖ, πῖ, &c.

¹ D'Orville, *Vann. Crit.* p. 391, seq.

2. The paragogic *ι*, added by the Attic comic poets and orators to certain pronouns and adverbs, is likewise long; as, οὔτωσι, νυνι, οὕτωσι, &c. So the similar *ι* in the words ὀδῷ, ταυτῷ, δευρῷ, &c.
3. Adverbs ending in *ι*, and formed from nouns, have the *ι* either long or short, but more commonly short; such as ἀμοχθί, ἀμαχητί, πανδημί, πανομιλί, ἀπονητί, &c. But those which refer to *nations* have the *ι* *always* short; as, Σκυθιστί, Ἀργολιστί, Βαρβαριστί, &c.¹

II. Final *ω* is short; as, τύπτουσιν, ἔρην, πάλιν, πόλιν, ποῖν, νῦν, σφῖν.

Exceptions.

1. Final *ω*, making *ivos* in the genitive, is long; as ῥηγμῖν, ἰκτῖν.
2. Nouns that have two terminations for the nominative; as, δελφῖν (otherwise δελφῖς), ἀκτῖν, ῥῖν, ἰν, λῖν.
3. The datives plural ἡμῖν and ὑμῖν, though in several instances Sophocles makes ἡμῖν and ὑμῖν, and the epic dialect has also ἄμμῖν, ὕμμῖν.

III. Final *ις* is short; as, δῖς, τρῖς, πόλῖς, τυραννῖς, &c.

Exceptions.

1. Monosyllabic nouns, and those which have two terminations for the nominative; as, ἱς, λῖς, ῥῖς, κῖς, δελφῖς, ἀκτῖς.
2. Dissyllables which make the penult of the genitive long; as, ἀψῖς, βαλβῖς, κληῖς, κνημῖς, κρηπῖς, ὄρνῖς,² &c.

¹ Consult Blomfield, *ad* Æsch. *Prom.* 216. According to this critic, the adverbs in question ought always to be written with a simple vowel in the termination. The MSS. fluctuate between *ι* and *ει*; as, ἀμογγηί and ἀμογγηεῖ, ἀναί and ἀναεῖ. On the other hand, Lobeck, *ad* Soph. *Antig.* 1213, maintains that the diphthong is admissible into the words derived from adjectives; but in those from substantives he would make the formation conform strictly to the radical word. Spitzner, *Pros. Gr.* p. 48.

² Ὀρνῖς, however, has the last syllable often short in tragedy, though always long in comedy (*Porson, ad Eur. Hec.* 204). In Homeric Greek the final syllable is long. Spitzner thinks that we must assume a double form, ὄρνῖς, ἰθός, ἰν, and also ὄρνῖος, ἰν. The yet extant plural ὄρνεις favours this opinion.

3. Polysyllables with two short syllables before the last ; as, *βᾶτρᾱχῖς*, *κᾶλᾱμῖς*, *κᾶνονῖς*, *πλοκαῖμῖς*, *ῥᾱφᾱνῖς*, &c. (but *βᾶσῖλῖς*, *ικέτῖς*).
4. Adjectives in *ις*, compounded from long forms, are likewise long in the final syllable ; as, *ἀλικρηπῖς*, *βαθυκημῖς*, &c.

III. Of Final *υ*.

- I. Final *υ* is short ; as, *σῦ*, *γόνῦ*, *γλυκῦ*, *δάκρῦ*, *ἄστῦ*.

Exceptions.

1. The third person singular of the imperfect and second aorist of verbs in *υμι* ; as, *ἔδῦ*, *ἔφῦ* ; also of the second person imperative in one of its forms ; as, *δείκνῦ*,¹ *ὄμνῦ*.
2. The names of the letters *μῦ*, *νῦ* ; and fictitious words ; as, *ῦ*, *γρῦ*, &c.

- II Final *υν* is short : as. *σύν*, *πολύν*, *βραδύν*, *ζευγύν*.

Exceptions.

1. The accusative of nouns which have *ῦς* in the nominative ; as, *ἰλύν*, *ἰχθύν*, *ἰσχυύν*, *ὀφρῦν*, *μύν*.
2. Nouns that have two terminations for the nominative ; as, *Φόρκυν* (otherwise *Φόρκυς*) ; or *ῦνος* in the genitive ; as, *μόσσυν*.
3. The first person singular imperfect and second aorist of verbs in *υμι* ; as, *ἔφῦν*, *ἔδῦν*, *ἐδεικνῦν*, *ἐζεύγνῦν*.
4. *Νύν*, when equivalent to *nunc*. *Νύν*, the enclitic, though short in Homer (who uses also *νύ*), is often long in tragedy, and always long in comedy.²

- III. Final *υρ* is long ; as, *πῦρ*, *μάρτυρ*. Yet, in the oblique cases, these make *πῦρός*, *πῦρῖ* ; *μάρτυρος*, *μάρτυρι*.³

¹ The third person imperative, *δείκνῦτω*, follows the analogy of *δείκνῃσι*.

² Monk, *ad Eurip. Alcest.* 1096. *Id. in Mus. Crit.* vol. i., p. 73. An opposite doctrine is maintained, however, by Ellendt, *Lex. Soph.* vol. ii., p. 183.

³ The *Etym. Mag.* 506, 20, considers substantives in *υρ* as scarcely Greek, and admits only such as *μάρτυρ*, *ψῖθυρ*, &c., but rejects forms like *Κέρκυρ*, *Ἰλλυρ*, to which Arcadius, *de Acc.* 19, 17, adds also *Λίγυρ*.

IV. Final *vs* is short ; as, βαθὺς, κόρυς, πῆχϋς, πρέσβϋς, βαρϋς, ὄξϋς.

Exceptions.

1. Nouns in *vs*, which have *vos* in the genitive ; as, ἀχλὺς, ἰλὺς, ἰχθὺς, νηδὺς, ὀφρὺς, πληθὺς.¹
2. Nouns which have two terminations in the nominative ; as, Φόρκυς.
3. Monosyllables ; as, μῦς, σῦς.
4. Terminations of verbs in *νμι* ; as, δεικνὺς (second person singular present), δεικνὺς (participle), ἐδεικνὺς, &c.

II. Of the doubtful vowels in the increment of nouns.

I. A in the increment of nouns is generally short ; as, σῶμα, ἄτος ; κρέας, ἄτος ; νέκταρ, ἄρος ; μέλαν, ἄνος ; αὐλαξ, ἄκος ; *Αραψ, ἄβος ; μάκαρ, ἄρος ; ἄλς, ἄλός ; τάλας, ἄνος, &c.

Exceptions.

1. All increments in *anos* are long, except τάλᾱνος, μέλᾱνος ; as, Τιτάν, ᾱνος ; Πάν, ᾱνος ; Ἀνιάν, ᾱνος ; παιάν, ᾱνος, &c.
2. All increments in *akos*, from nominatives in *αξ* pure, are long ; as, οἶαξ, ᾱκος ; οὐαξ, ᾱκος ; φαλαξ, ᾱκος ; φλύαξ, ᾱκος, &c.
3. A is long in the dative plural of nouns, &c., that have a long penult in the genitive singular ; as, γίγας, αντος, ᾱσι ; τύψας, αντος, ᾱσι ; πᾱς, αντός, ᾱσι. But those which are syncopated in the singular have the *a* short ; as, ἀνδρᾶσι, πατρᾶσι.
4. Add the following examples of nouns which have *a* in the increment long.

κέρας,	ἄτος, ²	θώραξ,	ᾱκος,	πόρπαξ,	ᾱκος,
φρέαρ,	ἄτος,	ἱέραξ,	ᾱκος,	κῶδαξ,	ᾱκος,
κράς,	ᾱτός,	κέρδαξ,	ᾱκος,	λάβραξ,	ᾱκος,
ψάρ,	ᾱρός,	ράξ,	ᾱγός,	σύρφαξ,	ᾱκος,
κάρ,	ᾱρός,	φέναξ,	ᾱκος,	βλάξ,	ᾱκός.

¹ But κλιτὺς, Eurip. Hippol. 227, and always so in tragedy. Also ἄρκυς. Monk, ad Eurip. l. c.

² Maltby, Lex. Pros. c. iv., p. lix., 2d ed. (Dissertation on the words κέρας, κρέας, and φρέαρ).

II. I is short in the increment of neuter nouns ; as, μέλι, ἴτος ; and in masculines and feminines which have the genitive in ιος, ἰδος, or ιτος ; as πόλις, ἶος ; ἔρις, ἔριδος ; χάρις, ἴτος.

Exceptions.

1. The following, however, have a long penult :

ἀψίς,	ἰδος,	κνημίς,	ἰδος,	σφραγίς,	ἰδος,
βαλβίς,	ἰδος,	κρηπίς,	ἰδος,	σχοινίς,	ἰδος,
καρίς,	ἰδος,	κρηνίς,	ἰδος,	χειρίς,	ἰδος,
κηλίς,	ἰδος,	νεβρίς,	ἰδος,	χυτρίς,	ἰδος,
κληίς,	ἰδος,	ησις,	ἰδος,	ψηφίς,	ἰδος.

2. Add the following :

βατραχίς,	ἰδος,
κανονίς,	ἰδος,
πλοκαμίς,	ἰδος,
ράφανίς,	ἰδος,
σισαμίς,	ἰδος,

And other trisyllables which have the two prior syllables short, except βασιλίς, ἰδος, and ἰκέτις, ἰδος.

III. I is long in the increment of masculine and feminine nouns which have two terminations in the nominative ; as, δελφίς or δελφίν, ἶνος ; ἀκτίς or ἀκτίν, ἶνος.

IV. I is also long in the increment of monosyllables ; as, θίν, θινός ; ἴς, ἰνός ; λίς, λιτός ; θρίψ, θριπός ; excepting, however, τίς, τινός, and Δίς, Διός.

V. I is also long in nouns in ις, ἶθος ; ιψ, ἶπος ; ιξ, ἶγος ; and ιξ, ἶκος : as, ὄρνις, ἶθος ; τέττιξ, ἶγος ; μάστιξ, ἶγος, “ a lash ;” φολιξ, ἶκος. Homer, however, has Θρήϊκες always short.

VI. But ι is generally short in nouns in ιψ, ἶβος ; and ιξ, ἶχος ; as, χέρνιψ, ἶβος ; στίξ, ἶχος ; θρίξ, τριχός ; μάστιξ, ἶχος, “ a gum.”

VII. Υ is short in the increment of monosyllables in υς, ὕος ; as, δρῦς, δρυός ; μῦς, μυός.

VIII. Υ is also short in the increment of neuters in υ ; as, δάκρυ, ὕος.

IX. Υ is likewise short in the increment of masculines

and feminines in *us* and *ur*; as, *νεκvs*, *υος*; *ιλύs*, *ιλύος*; *ιχθύs*, *υος*; *μάρτυρ*, *υρος*; and also in the neuter noun *πῦρ*, *πῦρός*. But *δαδύs*, *ῥδος*, and *κωμύs*, *ῥθος*, must be excepted.

X. *Υ* is generally short in the increment of nouns in *υξ* and *υψ*; as, *ὄνυξ*, *ῥχος*; *Χάλυψ*, *ῥβος*; except *δοίδυξ*, *ῥκος*; *κόκκυξ*, *ῥγος*; *κήρυξ*, *ῥκος*; *Κήϋξ*, *ῥκος*; *γύψ*, *ῥπός*; *γρύψ*, *ῥπός*; while *βέβρυξ* has either *ῥκος* or *ῥκος*.

XI. Nouns of two terminations, in *us* or *un*, have *υ* long in the increment; as, *Φόρκυs* or *Φόρκυν*, *ῥνος*.

III. Of the doubtful vowels in the increment of verbs.

I. The quantity of the penult in the present and imperfect remains the same through all the voices and moods; as, *κρίνω*, *ἐκρίνον*, *κρίνε*, *κρίνοιμι*, *κρίνω*, *κρίνειν*, *κρίνων*, *κρίνομαι*, *ἐκρίνόμεν*, *κρίνου*, &c.

II. Most tenses have the same quantity in the penult as those from which they are formed; as, *ἐτύπον*, *τύπῳ*, *ἐτύπην*, *τύπήσομαι*, *τέτυπα*, *έτετύπειν*, &c.

III. Verbs in *άζω*, *ίζω*, and *ύζω*, increase short in the future; as, *ἀρπάζω*, *ᾶσω*; *νομίζω*, *ῖσω*; *κλύζω*, *ῥσω*.¹

IV. Verbs in *άω*, when *άω* is preceded by a vowel, and all verbs in *ράω*, have the penult of the future long; as, *ἐάω*, *ᾶσω*; *όράω*, *ᾶσω*; *δράω*, *ᾶσω*.²

V. Verbs in *άω*, when preceded by a consonant other than *ρ*, have the penult of the future short: as. *σπάω*. *ᾶσω*; *γελάω*, *ᾶσω*.

VI. Verbs in *σσω* shorten the penult of the future, dropping one of the sigmas; as, *πλάσσω*, *ᾶσω*; *ιμάσσω*, *ᾶσω*.

VII. Liquid verbs, or those ending in *λω*, *μω*, *νω*, *ρω*, shorten the penult of the future, but in the first aorist active invariably take either a long vowel or a diphthong; as, *θάλλω*, *θαῖλῳ*, *ἔθηλα*; *τέλλω*, *τελῳ*, *ἔτειλα*; *φαίνω*, *φαῖνῳ*,

¹ The poets, especially the epic, not unfrequently lengthen the forms of verbs in *ζω* by doubling the sibilant letter, and that not merely in the *arsis*, but also in the *thesis*. Thus, *αἰχμὰs δ' αἰχμάσσουσι* (*Il.* 4, 324); and *ἐτοιμασσαίατ' Ἀθήνη* (*Ib.* 10, 571), &c.

² Except *κεράω*, *ᾶσω*; and *περάω*, *ᾶσω*, in the transitive signification; for *περάω*, "*I pass over*," has the *α* long. Clarke, *ad Il.* 1, 67.

ἔφηναι ; δαρθύνω, δαρθύνῳ, ἐδάρθυναι ; σπειρω, σπερῶ, ἔσπειρα.¹

VIII. Verbs in *ίω*, not proceeding from roots in *ζω*, increase long in the future ; as, κυλίω, ἴσω ; κονίω, ἴσω. But ἐσθίω has the *ι* everywhere short.²

IX. Dissyllabic verbs in *ύω* are for the most part long in the future and aorist ; as, δύω, δῦσω, ἔδῦσα ; τρύω, τρῦσω, ἔτρῦσα. Except πτύω, πτῦσω, ἔπτῦσα ; κύω, κῦσω, ἔκῦσα ; βλύω, βλῦσω, ἔβλῦσα ; and one or two others.

X. Polysyllabic verbs in *ῶω*, on the other hand, are for the most part long in the penult of the future and aorist ; as, ἰσχύω, ἰσχῦσω, ἰσχῦσα ; δακρῶω, δακρῶσω, ἐδάκρῶσα, &c.

XI. But polysyllables in *ῡω* are for the most part short ; as, ἀνῡω, ἀνῡσω ; ἀρῡω, ἀρῡσω ; ἀφῡω, ἀφῡσω, &c.

XII. Verbs in *ύω*, which have lengthened forms in *υμι*, for the most part shorten the doubtful vowel ; as, δεικνῡω, ἐδείκνῡον ; μιγνῡω, ἐμίγνῡον. The verbs φῡω and δῡω are not exceptions to this rule, since they do not furnish complete forms in *υμι*, but only in the second aorist.

XIII. Polysyllables in *υμι* have the *υ* everywhere short, except in the singular number of the present tense, active voice, and in the third person plural of the same tense and voice ; as, ζεύγνυμι, ζεύγνῡσι ; but ζεύγνῡμεν, ζεύγνῡτε, ζεύγνῡτον, ζευγνῡναι, &c.

XIV. On the other hand, dissyllables in *υμι* have the *υ* everywhere long ; as, δῡθι, δῡναι, ἔδῡτε, &c.

XV. The penult of the second future and second aorist is always short ; as, δᾶμῶ, λᾶθῶ, κρῡβῶ, λῖπῶ, ἔδᾶμον, ἔλᾶθον, ἔκρῡβον, ἔλῖπον. With the single exception of the verb πλήσσω, which, in the epic dialect, retains the long vowel in the penult ; as, ἐπληγον, ἐπλήγην.³

¹ The principle on which the change takes place is this : in the future the tone rests on the last syllable, which is contracted, and hence the previous syllable is short. In the aorist, however, the augment increases the number of syllables, and the tone consequently changes and travels back towards the root.

² Compare *Draco, de Metr.* 22, 25 ; 67, 7.—*Etym. Mag.* 575, 31. The apparent contradiction among the ancients, it being elsewhere (*Const. Lasc.* 247, 20.—*Theod. Gaz.* 77) laid down, that, except in ἐσθίω, *ι* is short in these penults, is ascribed by Spitzner and others to corruptions in those passages. *Gr. Pros.* p. 87.

³ Clarke, *ad Il.* 3, 31. The Attic tragedians retain this in the sim-

XVI. The third persons plural in *ασι*, and the feminine participle in *ασα*, are always long; as, *λελοίπασι*, *κεκρύφασι*, *ιστᾶσι*; *τύψασα*, *γράφασα*, &c.¹

XVII. The augment, which, in verbs beginning with *υ* or *ι*, consists merely in lengthening this vowel, makes, of course, the initial syllable of the historical tenses long; as, *ἵκετεύω*, *ἵκέτευον*, *ἵκέτευσα*.

XVIII. The doubtful vowel in the penult of the perfect active strictly follows the measure of the root in the present; hence the middle syllable is short in most forms which have *α* in the present; as, *γράφω*, *γέγραφα*; but fluctuates in those with *ι* and *υ*; as, *τρίβω*, *τέτριφα*; but *ρίπτω*, *ῥρίφα*; and again, *κύπτω*, *κέκυφα*; but *κρύπτω*, *κέκρυφα*.

XIX. The perfect middle, with the exception of those which have *α* in the root and change it into *ο* (as, *τρέφω*, *ἔτραφον*, *τέτροφα*), has usually a long vowel in the penult; as, *ἄγω* (I break), *ἔαγα*; *ἀνδάνω*, *ἔαδα*; *κράζω*, *κέκραγα*; *ρίγέω*, *ῥῥίγα*; *τρίζω*, *τέτρῃγα*; *φρίσσω*, *πέφρικα*, &c. But *πέφραδα* and some others are found short; and, in old forms, the first vowel was shortened by position, after rejecting the intermediate consonant; as, *βέβαα*, *γέγαα*, *δεῖδια*, *πέφῃα*.

XX. Perfects, with what is called the Attic reduplication, have usually, in polysyllabic verbs, a short vowel in the penult; as, *ἀλείφω*, *ἀλήλιφα*; *ὀρύσσω*, *ὀρώρυχα*. Still, however, in Ionic poets, forms of this kind are occasionally lengthened; as, *εἰλήλουθα*, *ὑπεμνήμυκε* (*Il.* 22, 491).

XXI. When *α* is inserted in the third person plural of the perfect or pluperfect, or of the optative, it is always short; as *ὀρωρέχᾱτο*, *κεκλίᾱται*, *πειθοῖᾱτο*, &c.

ple form (*Eurip. Orest.* 487; *Electr.* 1148); but, on the contrary, shorten the compounds; as, *ἐκπλάγῃσα* (*Med.* 8.) *ἐκπλάγντες* (*Rhes.* 287). In like manner, besides *ἐτμήγην* in the passive, we have also *ἐτμήγην* and the like in later authors. So in *Apollon. Rhod.* 4, 1052, *ἀποτμηγόντες*.

¹ The old form of the third person plural ended in *-ντι*; the *τ* was afterward changed into *σ* and the *ν* thrown out, the syllable, however, remaining long; as, *λελοίπᾱντι*, *λελοίπᾱσι*, *λελοίπᾱσι*. So the primitive form of the feminine participle ended in *-νσα*, having the previous vowel long, and this afterward dropped the *ν*, but retained the long quantity; as, *τύψᾱσα*, *τύψᾱσα*.

XXII. The reduplication before the root of verbs in μ is short ; as, $\tau\acute{\iota}\theta\eta\mu\iota$, $\delta\acute{\iota}\delta\omega\mu\iota$.

XXIII. In verbs in μ the α is always short ; as, $\acute{\iota}\sigma\tau\acute{\alpha}$ - $\tau\omicron\nu$, $\acute{\iota}\sigma\tau\acute{\alpha}\mu\epsilon\nu$, &c. Except in the third person plural in $\acute{\alpha}\sigma\iota$, and in the masculine and feminine participles ; as, $\acute{\iota}\sigma\tau\acute{\alpha}\sigma\iota$, $\acute{\iota}\sigma\tau\acute{\alpha}\varsigma$, $\acute{\iota}\sigma\tau\acute{\alpha}\sigma\alpha$.

VII.—OF THE DOUBTFUL VOWELS IN THE PENULTIMATE.

I. Of α in the penultimate.

I. Penultimate α is generally short before a vowel or diphthong, or a single consonant ; as, $\acute{\alpha}\gamma\lambda\acute{\alpha}\sigma\varsigma$, $\delta\acute{\alpha}\epsilon\acute{\iota}\varsigma$, $\kappa\acute{\alpha}\kappa\acute{o}\varsigma$.

II. But penultimate α is long in the following cases :

Before a vowel.

1. In

$\delta\acute{\alpha}\eta\rho$,	$\Pi\tau\omicron\lambda\epsilon\mu\acute{\alpha}\iota\varsigma$,	$\lambda\acute{\alpha}\acute{o}\varsigma$, and deriva-
$\acute{\epsilon}\acute{\alpha}\omega\nu$,	$\pi\omicron\lambda\upsilon\kappa\acute{\alpha}\eta\varsigma$,	tives,
$\acute{\alpha}\eta\rho$, and compounds,	$\Lambda\upsilon\kappa\acute{\alpha}\omega\nu$,	$\nu\acute{\alpha}\acute{o}\varsigma$,
$\kappa\rho\acute{\alpha}\alpha\varsigma$,	$\text{Μαχ}\acute{\alpha}\omega\nu$,	$\acute{\alpha}\nu\acute{\alpha}\epsilon\varsigma$ ($\text{\AA}esch.$ Pers.
$\lambda\acute{\alpha}\iota\gamma\acute{\xi}$,	$\Pi\omicron\sigma\epsilon\iota\delta\acute{\alpha}\omega\nu$, and the	686), ¹
$\theta\acute{\alpha}\iota\varsigma$,	like,	$\psi\acute{\alpha}\acute{o}\varsigma$,
$\Lambda\acute{\alpha}\iota\varsigma$,	$\pi\rho\acute{\alpha}\upsilon\varsigma$, and deriva-	$\pi\acute{\alpha}\acute{o}\varsigma$, ¹
$\text{Ν}\acute{\alpha}\iota\varsigma$,	tives,	" $\text{A}\acute{\iota}\varsigma$.

The adverb $\acute{\alpha}\epsilon\acute{\iota}$ has the α common,² while those of its compounds in which $\acute{\alpha}\epsilon\acute{\iota}$ stands complete have the α short ; as, $\acute{\alpha}\epsilon\acute{\iota}\rho\upsilon\tau\omicron\varsigma$, $\acute{\alpha}\epsilon\acute{\iota}\lambda\alpha\lambda\omicron\varsigma$; whereas in others it is long ; as, $\acute{\alpha}\acute{\epsilon}\nu\alpha\omicron\varsigma$, $\acute{\alpha}\acute{\iota}\theta\alpha\lambda\acute{\eta}\varsigma$.³

2. In the compounds of $\acute{\alpha}\omega$; as, $\acute{\alpha}\kappa\rho\acute{\alpha}\eta\varsigma$, $\zeta\acute{\alpha}\eta\varsigma$.

3. In the compounds of $\acute{\alpha}\acute{\iota}\xi$; as, $\pi\omicron\lambda\upsilon\nu\acute{\alpha}\iota\acute{\xi}$.

4. In verbs in $\acute{\alpha}\omega$, when $\acute{\alpha}\omega$ is preceded by an ϵ or by the letter ρ ; as, $\acute{\epsilon}\acute{\alpha}\omega$, $\pi\epsilon\rho\acute{\alpha}\omega$, $\delta\rho\acute{\alpha}\omega$, with their compounds and derivatives. Still, however, there are several exceptions ; as, $\kappa\upsilon\kappa\acute{\alpha}\omega$, $\tau\iota\mu\acute{\alpha}\omega$, $\acute{\epsilon}\rho\nu\theta\rho\iota\acute{\alpha}\omega$, $\mu\epsilon\iota\delta\iota\acute{\alpha}\omega$,

¹ $\phi\acute{\alpha}\acute{o}\varsigma$, "light," has the first syllable short ; $\phi\acute{\alpha}\epsilon\alpha$ in the plural, in the sense of "eyes," has the first syllable common. The shortness is also shown by the derivatives ; as, $\phi\acute{\alpha}\epsilon\sigma\phi\omicron\rho\acute{\eta}$, $\phi\acute{\alpha}\epsilon\acute{\iota}\nu\omega$.

² Porson, *Præf. ad Hec.*

³ Spitzner, *Gr. Pros.* p. 128.

σιγᾱω, σιωπᾱω, &c., in which ᾱω is not preceded by an ε or ρ.

5. In Homeric genitives in ᾱο and ᾱων; as Ἄλτᾱο, Βορέᾱο, μελισσᾱων, ἄδινᾱων.

Before a consonant.

1. Before γ in

ᾱᾱγῆς,	λοχᾱγός, ³	σιᾱγών,
ἔᾱγα (but ἔᾱγην), ¹	φᾱγος,	τᾱγός,
νυᾱγός,	δυσπᾱγέω,	τᾱγέω,
ξενᾱγός,	σφοᾱγίς,	πέπᾱγα, and the like.

2. Before δ in

ὀπᾱδός, ³	ᾱδω, "to satiate,"
σπᾱδιξ,	ᾱδών.

3. Before θ in

πλᾱθω, ⁴	εὐγᾱθῆς, Dor. for εὐγηθῆς,
θυρᾱθεν,	ἐπᾱθην.

4. Before κ in

κνᾱκων,	Λᾱκων, ⁶
θακος, ⁵	τριᾱκάς.

5. Before λ in

νεοθᾱλής,	κόβᾱλος,
δᾱλός,	βᾱλός ⁷ (Æsch. Cho. 563),

And in κᾱλός, which is long in Homeric Greek, but always short in Attic.⁸

¹ Consult remarks on the increment of verbs, page 18, number XIX. Ἐᾱγην is the second aorist, and short, of course.

² The compounds of ἄγω, "I lead," and ἄγω, "I break," are long, because derived from the perfect middle.

³ The long quantity is derived from ἔαδα. So, also, αὐθαδῆς.

⁴ For πελᾱθω.

⁵ Hence θᾱκέω and θᾱκημα. Thus, Soph. O. T. 20, ἀγοραῖσι θᾱκεί.

⁶ A proper name.—Λᾱκων, "a Laconian," has the penult short. Theocr. Id. 5, 12.

⁷ The ancients lay down the rule that dissyllabic oxytones in αλός are long by nature; but only a few examples occur.

⁸ Καλός is long in the Gnostic poets, according to the previous example of Hesiod, Op. 63; Th. 585.

6. Before μ in

$\bar{\alpha}\mu\acute{o}s$ (<i>meus</i>),	$\iota\pi\pi\omicron\beta\bar{\alpha}\mu\omega\nu$,	$\theta\acute{\epsilon}\bar{\alpha}\mu\alpha$,
$\bar{\alpha}\mu\bar{\nu}\bar{\alpha}\mu\omicron\varsigma$,	$\theta\upsilon\mu\bar{\iota}\bar{\alpha}\mu\alpha$,	$\delta\bar{\rho}\bar{\alpha}\mu\alpha$,
$\delta\iota\bar{\beta}\bar{\alpha}\mu\omicron\varsigma$,	$\acute{\alpha}\kappa\rho\bar{\omicron}\bar{\alpha}\mu\alpha$,	

And all other words in $\mu\alpha$ derived from verbs in $\acute{\alpha}\omega$ pure or $\rho\acute{\alpha}\omega$.

7. Before ν in $\iota\kappa\bar{\alpha}\nu\omega$ and its compounds, this verb having passed with the long quantity from the epic dialect to the tragedians. On the contrary, $\kappa\iota\chi\bar{\alpha}\nu\omega$ in Homer and the epic poets, but $\kappa\iota\chi\bar{\alpha}\nu\omega$ in the tragic writers. So $\phi\theta\bar{\alpha}\nu\omega$ in Homeric Greek is long, but in Attic short.¹ In dissyllables in $\alpha\nu\omicron\varsigma$; as, $\delta\bar{\alpha}\nu\omicron\varsigma$, $\theta\rho\bar{\alpha}\nu\omicron\varsigma$, $\pi\bar{\alpha}\nu\acute{o}\varsigma$, $\phi\bar{\alpha}\nu\acute{o}\varsigma$, $\kappa\rho\bar{\alpha}\nu\acute{o}\varsigma$, and compounds, $\delta\omicron\rho\acute{\upsilon}\kappa\rho\bar{\alpha}\nu\omicron\varsigma$, $\acute{\epsilon}\pi\acute{\iota}\kappa\rho\bar{\alpha}\nu\omicron\nu$, $\beta\omicron\acute{\upsilon}\kappa\rho\bar{\alpha}\nu\omicron\varsigma$. And in the following:

$\nu\acute{\epsilon}\bar{\alpha}\nu\iota\varsigma$,	$\sigma\tau\upsilon\gamma\bar{\alpha}\nu\omega\rho$,	$\Gamma\epsilon\rho\bar{\mu}\bar{\alpha}\nu\acute{o}\varsigma$,
$\phi\alpha\sigma\iota\bar{\alpha}\nu\acute{o}\varsigma$,	$\phi\iota\lambda\bar{\alpha}\nu\omega\rho$,	$\text{'}\iota\omicron\upsilon\lambda\iota\bar{\alpha}\nu\acute{o}\varsigma$. ³
$\acute{\epsilon}\bar{\alpha}\nu\acute{o}\varsigma$ (<i>subtilis</i>). ²	$\pi\omicron\lambda\upsilon\bar{\alpha}\nu\omega\rho$,	$\text{B}\bar{\iota}\bar{\alpha}\nu\omega\rho$, &c.
$\pi\omicron\mu\bar{\alpha}\nu\omega\rho$,	$\epsilon\bar{\upsilon}\bar{\alpha}\nu\omicron\rho\acute{\iota}\alpha$,	

8. Before π in

$\bar{\alpha}\pi\omicron\varsigma$ (Eur. Ph. 865).	$\Pi\rho\bar{\iota}\bar{\alpha}\pi\omicron\varsigma$,
$\text{'}\bar{\alpha}\nu\bar{\alpha}\pi\omicron\varsigma$,	$\nu\bar{\alpha}\pi\upsilon$, same as
$\text{'}\iota\bar{\alpha}\pi\upsilon\xi$,	$\sigma\acute{\iota}\nu\bar{\alpha}\pi\iota$.

9. Before ρ in

$\theta\upsilon\mu\bar{\alpha}\rho\acute{\eta}\varsigma$,	$\kappa\alpha\tau\bar{\alpha}\rho\alpha$,	$\phi\bar{\alpha}\rho\omicron\varsigma$. ³
$\kappa\bar{\alpha}\rho\acute{\iota}\varsigma$,	$\pi\bar{\alpha}\rho\bar{\alpha}\rho\omicron\varsigma$,	$\psi\bar{\alpha}\rho\acute{o}\varsigma$,
$\beta\bar{\alpha}\rho\iota\varsigma$,	$\tau\bar{\iota}\bar{\alpha}\rho\alpha$,	$\delta\bar{\alpha}\rho\acute{o}\nu$,
$\bar{\alpha}\rho\acute{\alpha}$ (<i>preces</i>). ⁴	$\lambda\bar{\alpha}\rho\acute{o}\varsigma$,	$\epsilon\bar{\upsilon}\mu\bar{\alpha}\rho\acute{\iota}\varsigma$.

¹ Epic poets not unfrequently shorten verbs in $\alpha\iota\nu\omega$ into $\bar{\alpha}\nu\omega$; as, $\mu\epsilon\lambda\bar{\alpha}\nu\epsilon\iota$, *Hom. Il.* 7, 64; $\omicron\iota\delta\bar{\alpha}\nu\epsilon\iota$, *Ib.* 9, 554; $\kappa\upsilon\delta\bar{\alpha}\nu\epsilon\iota$, *Ib.* 14, 73.

² But $\acute{\epsilon}\bar{\alpha}\nu\acute{o}\varsigma$, "*vestis*."

³ Yet $\Delta\bar{\alpha}\rho\delta\bar{\alpha}\nu\omicron\varsigma$, $\Sigma\iota\kappa\bar{\alpha}\nu\acute{o}\varsigma$, $\text{'}\text{H}\rho\iota\delta\bar{\alpha}\nu\acute{o}\varsigma$. Later poets, however, sometimes shorten the long forms for the convenience of the verse; as, $\text{'}\iota\omicron\upsilon\sigma\tau\bar{\iota}\bar{\alpha}\nu\acute{o}\varsigma$, $\text{'}\text{O}\pi\pi\bar{\iota}\bar{\alpha}\nu\acute{o}\varsigma$. *Jacobs, ad Anth. Pal.* 396, 582, 955.

⁴ $\bar{\alpha}\rho\acute{\alpha}$ has three meanings: 1. a prayer; 2. an imprecation; 3. misfortune, evil, or ruin. When Homer employs it in the first of these significations, the penult of the word is always long. When he uses it in the second sense, the penult is common. When it occurs in his poems with the third meaning, the penult is short. Among the tragic writers, on the other hand, the penult is everywhere short. *Maltby, ad verb.*

⁵ $\phi\bar{\alpha}\rho\omicron\varsigma$ has the penult common in tragedy (*Monk, ad Eurip. Hippol.* 145.—*Sand. Gr. Pros.* p. 337, *in notis*). On the other hand, in Homer, the penult is always long.

10. Before σ in κοπιᾶσω, ὀράσω, δρᾶσω, and other futures from verbs in ᾶω pure and ρᾶω.

In the third person plural in ασι, and the feminine participle in ασα ; as, τετύφᾶσι, ἰστᾶσι, ξᾶσι, τύψᾶσα.

In the dative plural, third declension, where the penult of the genitive singular is long by position ; as, τύψᾶσι.

In all derivatives from verbs in ᾶω pure and οᾶω ; as, ὀρᾶσις, πέρᾶσις, &c.

11. Before τ in all derivatives from verbs in ᾶω pure and ρᾶω ; as, ὀρᾶτός, θεᾶτός, περᾶτός, ἰατρός, κρατήρ, &c. So ἄκρᾶτος, "*unmixed*," from ᾶ and κερᾶω ; but ἄκρᾶτος, "*unrestrained*," from ᾶ and κράτος. In like manner distinguish between the compounds of ἀρᾶσθαι and ἐρᾶσαι. Thus, πολυᾶρᾶτος, "*much wished for*," but πολυήρᾶτος, "*much loved*."

In names of nations and proper names ; as, Ἀσιᾶτης, Σπαρτιᾶτης, Τεγεᾶτης. And also in the feminines formed from them ; as, Ἀσιᾶτις, Μιδεᾶτις. Add likewise names of rivers, mountains, and islands ; as, Εὐφράτης, Νιφᾶτης, Λευκάτης. But forms of this kind proceeding from short roots have the short vowel ; as, Δαλμᾶτης, Γαλᾶτης, Σαρμᾶτης, &c.

In those words which, coming from Ionic forms, received long a by Dorism, and passed thence into the Attic and also the common dialect ; as ἑκάτι.

In the following words :

ᾶτη,	ἄπλᾶτος,
Ἀγυᾶτης,	δημιόπρᾶτα,
ἄνᾶτος,	ποινᾶτωρ,
ἀνᾶτί,	πρᾶτος,
ᾶτῶ,	φρᾶτηρ,
ἄᾶτος,	φρᾶτωρ.

12. Before χ in τρᾶχύς and its compounds.

The forms λαχῆ and λαχεῖν have the penult common in Attic, but more frequently long than short.¹

¹ Elmsley, ad Eurip. Heracl. 752.

II. *Of ι in the penultimate.*

I. Penultimate ι is generally short before a vowel, or diphthong, or a single consonant; as, *πενῖα*, *ἰου*, *πῖθος*.

II. But penultimate ι is long in the following cases :

Before a vowel.

1. In the following Homeric feminines, which, as the two columns indicate, have the penult long in Homer and the epic dialect, but short in Attic.¹

<i>Epic.</i>	<i>Attic.</i>
ἀεργῖη,	ἀργῖα.
ἀθυμῖη,	ἀθυμῖα.
ἀπιστῖη,	ἀπιστῖα.
ἀπαιδῖη,	ἀπαιδῖα.
ἀτιμῖη,	ἀτιμῖα.
ἐστῖη,	ἐστῖα.
κακοεργῖη,	κακουργῖα.
ὀρμῖη,	ὀρμῖα.
μωρῖη,	μωρῖα.
προεδρῖη,	προεδρῖα.
πανοπλῖη,	πανοπλῖα.
προθυμῖη,	προθυμῖα.
τυραννῖη,	τυραννῖα.
αἰθρῖη, ²	αἰθρῖα.

2. Ἄνῖα and καλῖα are long in both Homeric and Attic

¹ The true reason for this lengthening among the epic writers is to be found, according to Spitzner, in the easily possible protraction of the doubtful vowel in pronunciation, proofs of which are furnished also by other vowels; as, *δοτήρ* and *δώτειρα* for *δοτήρ* and *δέτειρα*. The epic poets would the more readily allow this protraction in pronunciation, as it enabled them, without difficulty, to adapt a variety of otherwise useless forms to the heroic measure. And, on the other hand, it was natural that the Attic poetry should use these forms short for the iambus, which was also, indeed, required for the common pronunciation. If this view of the subject be well founded, it will not be necessary, with Maltby, to explain forms like *ἀκομιστῖη* by contraction from *ἀκομιστέη*, for which course no sufficient reason can be discovered in heroic verse. Neither is it of any avail to write *εῖα* for *ῖα* in this kind of words, as it contradicts the derivation, and is, indeed, correct in *ἀναιδέη* and some others, but not in *ἀτιμῖη* and the like. *Spitzner, Gr. Pros.* p. 118.

² Long in Solon, not found in Homer. Short in Aristophanes, *Plut.* 1129, but long in the *Nubes*, 571.

Greek,¹ the Homeric form being ἀνίη and καλίη. Another term κονία (Hom. κονίη) has the penult common in Homeric Greek, but in the singular more frequently long, in the plural always short. Among the Attic writers, Aristophanes employs it in the lyric passages with a short penult, but in the dialogue with a long one. In the tragic writers it occurs thrice, and each time with the penult short.²

3. Generally speaking, in αικία, ἐνδιος, and λϊαν, though λϊαν also occurs, especially in Attic.
4. In proper names in ιων which shorten the vowel in the genitive; as, Ἀμφίων, Δολίων, Πανδίων, gen. Πανδιόνος. On the contrary, those remain short which take the long vowel in the genitive; as, Βουκολίων, Ἡετίων, Οἰνοπίων, gen. Οἰνοπιώνος.³
5. Comparatives in ιων have the ι long in Attic, but short elsewhere; as, γλυκίων, κακίων.
6. Verbs in ίω, not proceeding from roots in ζω, have the ι generally long; as φθίω, χρίω, πρίω, κυλίω, ἐξαλίω, χλίω, &c. But those which had originally a ζ in the root are short; as, ἀτίω, μαστίω, to which add ἐσθίω and αἰτίω, though not from such roots.⁴
7. Dissyllabic oxytones in ιός have for the most part a long penult; as, κριός, ιός, "an arrow," and "poison;" but ιος, "one," and ιον, "a violet," proparoxytones, have the ι short.

¹ Καλίη stands once with the short penult in *Pseudo-Phocylides*, v. 79.

² Maltby, *ad verb.*—Sandford, *Gr. Pros.* p. 340, in notis.

³ Ὀρίων, gen. -ίωνος, is of variable measure in Homer and the epic poets, but short in the tragedians; as, *Eurip. Cycl.* 273; *Ion.* 1153. And also in *Callim. H. to Artem.* 254.

⁴ Κηρίω has the penult short in Homer, long in tragedy. (*Od.* 5, 455; *Soph. Philoct.* 783.) With regard to the verb μνήω, it may be observed, that the penult of the present is common, but that of the future and first aorist long; thus, μνήω or μνήϊω, future μνήϊσω, first aorist ἐμήνισα. On the other hand, the second aorist is ἐμήνιον, or, dropping the augment, μήνιον. In the second book of the *Iliad*, v. 679, we have μήνιον, but this appears to be the imperfect. Among the tragic writers, Sophocles employs the verb five times, but determines nothing respecting the quantity. In the *Rhesus* of Euripides, v. 494, we have μνήϊων, and in the *Hippolytus*, v. 1141, μανίω. It is safer, however, to lengthen it in the tragedians. Maltby, *ad verb.*

8. I is also long in the following :

ἰϋγξ,	πρῖων,	ἰώ,
κῖων,	θρῖον,	ἕπερῖων.
πῖων,		

Before a consonant.

1. Before β in

ἀκριβής,	ἐρυσῖβη,	τρῖβω, and com-
ἴβις,	θλίβω,	pounds.
στῖβη,		

But all derivatives from the second aorist of τρῖβω and similar verbs are short ; as, τρῖβος, διατρῖβή, περι-τρῖβής. This remark holds good of παραψύχῃ and similar formations.

2. Before γ in

πνῖγος,	ρῖγος,	ἔρρῖγα, ²
πνῖγω, and com-	σῖγή, and deriva-	κέκρῖγα,
pounds,	tives,	τέτρῖγα.

3. Before δ in

κνῖδη,	χελῖδών, ⁴	ἰδῆ
πῖδαξ,	Σῖδών,	Δῖδω,
θρῖδαξ, ³	ἰδος,	σῖδη. ⁵

4. Before θ in

ἔρῖθος,	βοῖθω. and derivatives,
ἰθύς,	Σῖθων,
κρῖθή,	ἄγλῖθες.

5. Before κ in

φοινῖκη,	νῖκη, and deriva-	κῖκυσ, and com-
φοῖκη,	tives	pounds,
Καῖκος,		μῖκρός, or
Γράνῖκος,		σμῖκρός.

¹ Porson, ad Eurip. Orest. 62.—Draco, de Metr. 74, 9.

² Compare remarks on verbs, number XIX.

³ It may be regarded as a general rule, that ι is naturally long in diminutives in αξ ; as, θρῖναξ, κλίμαξ, σμίλαξ, &c.

⁴ χλῖδῆ is long in Pseudo-Phocylides, 200, but elsewhere short, χλῖδῆ.

⁵ Σῖδη, "a pomegranate," has the penult long. Nicand. Ther. 72.

6. Before λ in

ἄργιλος, ¹	ἱλη,	χιλός, and com-
νεογιλός,	πέδιλον,	pounds,
νεογιλῆς,	σμίλαξ,	στρόβιλος,
ὄμιλος,	σπίλος, ²	μαρίλη,
ἱλὺς,	ψιλός, ³	μυστίλη.

7. Before μ in

Βριμώ,	σῆμός,	τῆμή, and com-
βριμή,	φῆμός,	pounds,
ἱφθίμος,	λῆμός, and com-	βουλίμαά.
κλίμαξ, ⁴	pounds,	
ῥίμος, ⁵		

8 Before ν in verbs in *ινω*; as, κλῖνω, κρῖνω, πινω, ὀρῖνω, σῖνω, ὠδῖνω, &c. Except τῖνω and φθῖνω, which are long in Homer, but short in Attic.

In the following words :

γύρινος,	Αἴγινα,	σέλινον,
έοῖνός,	Καμάρινα,	πυτίνη,
θρίναξ,	κάμινος,	Ἀργυροδίνης,
θοιδακίνη,	χαλινός, and com-	ἐνδῖνα,
ἀξίνη,	pounds,	ὑσμίνη,
κλῖνη,	ὀπωρινός, in Ho-	δωτίνη,
ῥίνη,	mer, ⁶	Μίνως,
ῥινός,	καμινώ,	Ἑοῖνός, ⁷
χοιρίνη,	κύμινον,	

And most words in *ινος*, *ινη*, *ινον*. But adjectives of

870. But σῖδη, "a water-plant," has the penult short. *Th.* 887. Yet the diminutive of the former, σίδιον, has the *ι* short (*Aristoph. Nub.* 881), and, in like manner, the adjective σῖδεῖς. *Nicand. Alex.* 276. *Th.* 17.

¹ It may be laid down as a general rule, that *ι* is long in the termination *ινος*, when the word is proparoxytone. So in similar forms, as Ἀξιλις (or Ἀξιμς, *Herod.* iv. 157), and so, also, in the like neuter, πέδιλον. *Draco de Metr.* 76, 28.

² Yet σπῖλος is also found. Compare *Lycophron*, 188, 374.

³ The ancients, as a general rule, give oxytone forms in *ινος* as long; as, χιλός, ψιλός, &c. *Draco de Metr.* 35, 21 : 101, 3 : 163, 17.

⁴ Compare page 25, note 3.

⁵ Most oxytones in *ινος* have the long penult. *Draco de Metr.* 63, 10.

⁶ Consult the remark that immediately follows, respecting adjectives of time in *ινος*.

⁷ Compare *Blomfield, ad Æsch. Prom.* v. 53.

time in *ωός* shorten the penult; as, *μεσημβρινός*; except *ὀπωρινός*, mentioned above, and *ὀρθρινός*.¹

9. Before π in

γριπεύς,	ἐνιπή,	ἵπος,
ρίπή,	κνίπός,	σκιπών,
ρίπισμα,	Εὔριπος,	ρίπης,
ἐνίπω,	Ἐνιπεύς,	παρθενοπιπης.

10. Before ρ in

ἱρηξ,	Ἴρις,
Νιρεύς,	Ἴρος.

11. Before σ in

Βρισεύς,	ἴσος in Homer, ²
κνῖσα,	ἐξαλίσας. ³

12. Before τ in nouns in *ίτη*, *ίτης*, *ίτις*; as, Ἀφροδιτη, Ἀμφιτρίτη, δωματίτις, πολίτης, ὀπλίτης, πολίτις, &c. Except, however, *κρίτης* and other derivatives from the perfect passive with a short penult.⁴

In the following words :

¹ One example of the long penult in *μεσημβρινός* occurs in Callimachus, *L. P.* 72. With regard to *ὀπωρινός*, it is to be observed, that *μετοπωρινόν* occurs in Hesiod, *Op.* 415, and *ὀπωρινόν* in the same poet, *Op.* 674, while *ὀπωρινούς* is found in a fragment of Euripides, preserved by Athenæus, p. 465. Maltby gives no great weight to this last exception on account of its being a fragment, and on that account open on every side to corruption. The verses in Hesiod he considers spurious, because in Homer uniformly, and in the Hymn to Mercury, the penult of *ὀπωρινός* is long; and even in Hesiod himself, in the same poem, v. 677, the same syllable is lengthened. *Sandford, Gr. Pros.* p. 343, *in notis*.

² The penult of *ἴσος* is long with Homer, but short with the tragedians. The first syllable in *ἰσόθεος*, however, is long in tragedy, on the same principle that the α is lengthened in *ἄθνατος*, *ἀκάματος*, *ἄπαρ-δμυθος*, namely, in order to allow of such forms being introduced into the verse. Compare Blomfield, *ad Æsch. Pers.* 81; and Burney, *ibid*.

³ From *ἐξαλίνω* (or *ἐξαλίω*: see p. 24). Compare Elmsley, *ad Eurip. Heracl.* 404. The form *ἐξαλίξω* would make *ἐξαλίσας*.

⁴ On the same principle with *κρίτης*, verbal adjectives in *τος* have the short penult as coming from the third person singular of perfects passive with short penults in *ιται* or *νται*; thus, *ἄκριτος*, from *ἀ* and *κέκριται*; *ἄλυτος*, from *ἀ* and *λέλυται*, &c.

ἀκόνιτον, κλιτύς, λιτός, ἀμήνιτος,	ἀδήριτος, σίτος, with com- pounds, ¹	Τιτάν, Τριτών, φίτις. ²
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13. Before φ in

γριφος, Σέριφος, ἱφι,	στιφος, σίφων,	Τίφης, νίφω, but νίφας.
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14. Before χ in ἰχώρ and τάριχος.

III. Of υ in the penultimate.

I. Penultimate υ is generally short before a vowel or diphthong, or a single consonant ; as, ὕός, κῦει, λῦγος.

II. But penultimate υ is long in the following cases :

Before a vowel.

1. In

Ἐνῶ, Θῡάς,	μῶν, μῶψ,	ἰγνῆ, πῦός.
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2. With regard to verbs in ῥω, the safest rule is to regard the penult of the present and imperfect as common.³ Some, however, occur more frequently with the long penult ; as, ἰσχυῶ, δακρυῶ, ξῶω, θῶω, λῶω.⁴ Others,

¹ Ἄσιτος occurs in an epigram of Diogenes Laertius (*Anthol. Pal.* 7, 118, 2), but this is a late innovation.

² So φίτευω, φίτευμα. On the contrary, φῦτεύω, φῦτευμα. This distinction was made by Brunck, *ad Apoll. Rhod.* 4, 807 : *Soph. Antig.* 645. The conflicting passages, as *Eurip. Alcest.* 306, 1147 ; *Opp. Cyn.* 1, 4, are altered in the latest editions, partly with the consent of MSS.

³ The question is ably discussed by Spitzner, *Gr. Pros.* p. 91, seq. and Maltby, *Lex. Pros.* c. vi., p. 63, 2d ed.

⁴ Still it must be borne in mind, that derivatives from the perfect passive have the υ short ; as, λῦσις, λῦτός, &c. With regard to the verbs quoted here as having the long penult, it may be observed, that Homer sometimes makes it θῶω, though generally θῦω. In Attic Greek Brunck considers the penult to be always long. Yet all the derivatives have short υ except θῦμα ; as, θῦτήρ, θῦσία, θῦάδης, θῦσιμος. So, again, λῶω sometimes occurs in Homer, but λῶω in Attic. Another verb, not cited above, κωλύω, has the penult long in tragedy, but sometimes short in comedy. And yet the future is always κωλύσω. *Sandford, Gr. Pros.* p. 346, in notis.

again, are oftener found with the penult short, of which the following is a list.

βρῦω,	ἀφῦω,	ἐρῦω,
ἀρῦω,	δεικνῦω,	μεθῦω,
ἀρτῦω,	κῦω,	πληθῦω,
ἀνῦω,	ἐλκῦω,	κλῦω.

And so, likewise, all others, like κλύω and δεικνύω, which have also υμι in the present.

Before a consonant.

1. Before β in ὑβός (*bent, curved*).

2. Before γ in

ὄλολῦγή,	ἰῦγή,	τρῦγών,
ἀμαρῦγή, ¹	πῦγή,	καταφρῦγω.

3. Before δ in

*Αβῦδος,	βοτρῦδόν,	ἐρικῦδής; and other
Λῦδός,	Τῦδεύς,	compounds of κῦδος.

4. Before θ in

βῦθός,	πῦθω, "to putre-	πῦθώ, "corrup-
μῦθος,	fy;"	tion;"
ζῦθος,		Πῦθών.

5. Before κ² in

βρῦκω,	σεῦκον,	ἐρῦκω, and so
καρῦκη,	φῦκίς,	κατερῦκάκω,
ἐρίμῦκος,	φῦκος,	πέφῦκα,
σῦκῆ,		τέθῦκα, &c.

6. Before λ in

σκῦλόν,	χῦλός,	σχενδῦλη,
φῦλή,	στῦλος,	σῦλη,
φῦλον,	σφονδῦλη,	σῦλον,
πάμφῦλος,	Αἰγῦλα,	ἄσῦλον, &c.
ῦλη, ³	*Αξῦλος, ⁴	

¹ But μαρμαρῦγή is shortened. *Od.* 8, 265.—*Apoll. Rhod.* 3, 1397.—*Id.* 4, 173.

² Κώρυκος, the name of a town, is long in *Dionys. Perieg.* 855, but the mountain of the same name is short. *Hom. H. in Apoll.* 39.—*Nonn.* 9, 287.

³ But *ῦλη, the name of a town, is short in *Il.* 7, 221, and long in *Il.* 2, 504.

⁴ The name of a man, *Il.* 6, 12. On the contrary, ἄξυλος, and all other forms from the noun ξῦλον, are short, the noun ξῦλον itself always having the short penult.

7. Before μ in most verbals in $\nu\mu\alpha$, from verbs in $\nu\omega$; as, $\theta\bar{\nu}\mu\alpha$, $\kappa\bar{\nu}\mu\alpha$, $\lambda\bar{\nu}\mu\alpha$, $\alpha\rho\tau\bar{\nu}\mu\alpha$, $\mu\eta\bar{\nu}\mu\alpha$, $\iota\delta\rho\bar{\nu}\mu\alpha$, &c. Except, however, $\xi\rho\bar{\nu}\mu\alpha$, $\pi\lambda\bar{\nu}\mu\alpha$, $\rho\bar{\nu}\mu\alpha$, "*a river*,"¹ &c., which are invariably short.

In $\theta\upsilon\mu\acute{o}s$, "*animus*," and its compounds, $\alpha\theta\bar{\upsilon}\mu\acute{o}s$, $\rho\acute{\alpha}\theta\bar{\upsilon}\mu\acute{o}s$, &c. But $\theta\bar{\upsilon}\mu\acute{o}s$, "*thymus*," has the penult short.

In the first person present indicative active of all verbs in $\nu\mu\iota$; as, $\delta\epsilon\iota\kappa\bar{\nu}\mu\iota$, $\zeta\epsilon\acute{\upsilon}\gamma\bar{\nu}\mu\iota$, &c. But the υ is short in the passive and middle of the same part; as, $\delta\epsilon\iota\kappa\bar{\nu}\mu\alpha\iota$, $\zeta\epsilon\acute{\upsilon}\gamma\bar{\nu}\mu\alpha\iota$.

In the plural cases of the pronoun $\sigma\acute{\upsilon}$; as, $\bar{\upsilon}\mu\epsilon\iota\varsigma$, $\bar{\upsilon}\mu\acute{\omega}\nu$, $\bar{\upsilon}\mu\acute{\iota}\nu$, $\bar{\upsilon}\mu\acute{\alpha}s$.

In the following words :

$\alpha\bar{\mu}\bar{\upsilon}\mu\omega\bar{\nu}$,	$\delta\rho\bar{\upsilon}\mu\acute{o}s$,	$\kappa\acute{\alpha}\tau\tau\bar{\upsilon}\mu\alpha$,
$\alpha\tau\rho\bar{\upsilon}\mu\omega\bar{\nu}$,	$\kappa\alpha\tau\acute{\alpha}\delta\rho\bar{\upsilon}\mu\alpha$,	$\lambda\bar{\upsilon}\mu\eta$,
$\lambda\iota\sigma\bar{\upsilon}\mu\eta$,	$\kappa\rho\bar{\upsilon}\mu\acute{o}s$,	$\epsilon\gamma\kappa\bar{\upsilon}\mu\omega\bar{\nu}$,
$\rho\bar{\upsilon}\mu\eta$,	$\chi\bar{\upsilon}\mu\acute{o}s$,	$\epsilon\lambda\bar{\upsilon}\mu\alpha$.
$\delta\acute{\iota}\rho\bar{\rho}\bar{\upsilon}\mu\acute{o}s$,	$\zeta\bar{\upsilon}\mu\eta$,	

8. Before ν in the present of verbs in $\bar{\upsilon}\nu\omega$; as, $\epsilon\acute{\upsilon}\theta\bar{\upsilon}\nu\omega$, $\delta\tau\rho\bar{\upsilon}\nu\omega$, $\pi\lambda\bar{\upsilon}\nu\omega$, &c.; but when they terminate in $\acute{\epsilon}\omega$ the υ is short; as, $\pi\lambda\bar{\upsilon}\nu\acute{\epsilon}\omega$, &c.

In the following words :

$\tau\bar{\upsilon}\nu\eta$,	$\beta\acute{o}\theta\bar{\upsilon}\nu\acute{o}s$,	$\chi\epsilon\lambda\bar{\upsilon}\nu\eta$,
$\Delta\acute{\iota}\kappa\bar{\tau}\bar{\upsilon}\nu\alpha$,	$\xi\bar{\upsilon}\nu\acute{o}s$,	$\alpha\iota\sigma\chi\bar{\upsilon}\nu\eta$,
$\epsilon\acute{\upsilon}\theta\bar{\upsilon}\nu\acute{o}s$,	$\alpha\bar{\mu}\bar{\upsilon}\nu\alpha$,	$\mu\bar{\upsilon}\nu\eta$,
$\kappa\acute{\iota}\nu\delta\bar{\upsilon}\nu\acute{o}s$, ²	$\kappa\omicron\rho\bar{\upsilon}\nu\eta$, ³	$\beta\iota\theta\bar{\upsilon}\nu\acute{o}\iota$.
$\delta\rho\kappa\bar{\upsilon}\nu\acute{o}s$,	$\tau\omicron\rho\bar{\upsilon}\nu\eta$,	

¹ But $\rho\bar{\upsilon}\mu\alpha$, "*draught*," "*protection*," *Herm. Orph. Hymn.* 10, 22.

² But $\text{'}\acute{\alpha}\kappa\acute{\iota}\nu\delta\bar{\upsilon}\nu\acute{o}s$, as a proper name, is shortened. *Anth. Pal.* xi. 429.

³ As a general rule, it may be said that trisyllables in $\nu\eta$ have the long quantity. Yet there are exceptions. Draco himself, who gives the general rule, quotes $\kappa\omicron\rho\bar{\upsilon}\nu\eta$, $\tau\alpha\mu\bar{\upsilon}\nu\eta$, and $\tau\omicron\rho\bar{\upsilon}\nu\eta$, as shortened in the epic and lengthened in the Attic writers. $\kappa\omicron\rho\bar{\upsilon}\nu\eta$, however, already fluctuates in the epic; thus, short in Homer, *Il.* 7, 143; *Apoll. Rhod.* 2, 99, 115; *Theocrit. Id.* 7, 9; 9, 23; and long in *Theocrit. Id.* 25. 63; *Nicand. Alex.* 409; *Leonid. Tarent. Epigr.* 34, 3. Notwithstanding, however, that the long quantity in $\nu\eta$ predominates with the Attics, it is remarkable, as Draco observes, that Eupolis has always shortened $\tau\omicron\rho\bar{\upsilon}\nu\eta$. But $\delta\acute{o}\delta\bar{\upsilon}\nu\eta$, as sprung from a short root, is always short in the middle syllable, and so its derivatives; as, $\epsilon\pi\acute{\omega}\delta\bar{\upsilon}\nu\acute{o}s$, $\pi\epsilon\pi\acute{\omega}\delta\bar{\upsilon}\nu\acute{o}s$, &c. *Spitzner, Gr. Pros.* p. 122.

9. Before π in $\lambda\bar{\upsilon}\pi\eta$, $\gamma\rho\bar{\upsilon}\pi\acute{o}s$, $\tau\alpha\nu\bar{\upsilon}\pi\omicron\upsilon s$, and in the oblique cases of $\gamma\acute{\upsilon}\psi$, $\bar{\upsilon}\pi\acute{o}s$, and $\gamma\rho\acute{\upsilon}\psi$, $\bar{\upsilon}\pi\acute{o}s$.

10. Before ρ in all verbs in $\acute{\upsilon}\rho\omega$; as, $\phi\bar{\upsilon}\rho\omega$, $\sigma\bar{\upsilon}\rho\omega$, $\acute{\alpha}\theta\bar{\upsilon}\rho\omega$, $\kappa\bar{\upsilon}\rho\omega$, $\mu\bar{\upsilon}\rho\omega$, &c.; but when they terminate in $\acute{\epsilon}\omega$, the υ is short; as, $\kappa\bar{\upsilon}\acute{\rho}\acute{\epsilon}\omega$, $\mu\alpha\rho\tau\bar{\upsilon}\acute{\rho}\acute{\epsilon}\omega$, $\mu\alpha\rho\phi\bar{\upsilon}\acute{\rho}\acute{\epsilon}\omega$.

In the following words:

$\acute{\alpha}\gamma\kappa\bar{\upsilon}\rho\alpha$, ¹	$\kappa\bar{\upsilon}\rho\omicron s$,	$\omicron\acute{\iota}\zeta\bar{\upsilon}\rho\omicron s$, ³
$\gamma\acute{\epsilon}\phi\bar{\upsilon}\rho\alpha$,	$\omicron\nu\acute{o}\gamma\bar{\upsilon}\rho\omicron s$,	$\iota\sigma\chi\bar{\upsilon}\rho\omicron s$,
$\kappa\acute{\iota}\nu\bar{\upsilon}\rho\alpha$,	$\pi\bar{\upsilon}\rho\omicron s$, "wheat" (but	$\pi\acute{\iota}\tau\bar{\upsilon}\rho\omicron\nu$, ⁴
$\lambda\acute{\alpha}\phi\bar{\upsilon}\rho\alpha$,	$\pi\bar{\upsilon}\rho\omicron s$, from $\pi\bar{\upsilon}\rho$),	$\lambda\acute{\epsilon}\pi\bar{\upsilon}\rho\omicron\nu$,
$\delta\lambda\bar{\upsilon}\rho\alpha$,	$\tau\bar{\upsilon}\rho\omicron s$, "cheese" (but	$\mu\lambda\eta\mu\bar{\upsilon}\rho\acute{\iota}s$, ⁵
$\acute{\kappa}\acute{\epsilon}\rho\kappa\bar{\upsilon}\rho\alpha$,	$\tau\bar{\upsilon}\rho\omicron s$, "Tyre"),	$\sigma\bar{\upsilon}\rho\iota\gamma\acute{\iota}\zeta$,
$\kappa\omicron\lambda\lambda\bar{\upsilon}\rho\alpha$,	$\pi\acute{\alpha}\pi\bar{\upsilon}\rho\omicron s$,	$\sigma\bar{\upsilon}\rho\acute{\iota}\zeta\omega$,
$\sigma\phi\bar{\upsilon}\rho\alpha$, ²	$\gamma\bar{\upsilon}\rho\omicron s$,	$\chi\epsilon\rho\iota\phi\bar{\upsilon}\rho\acute{\eta}s$.

11. Before σ it is almost always long; as, $\Delta\acute{\iota}\omicron\nu\bar{\upsilon}\sigma\omicron s$, $\chi\rho\bar{\upsilon}\sigma\acute{o}s$, $\text{*}\text{A}\mu\phi\rho\bar{\upsilon}\sigma\omicron s$, $\text{K}\alpha\mu\beta\bar{\upsilon}\sigma\eta s$, &c. Except verbals in $\bar{\upsilon}s\acute{\iota}s$; as, $\lambda\bar{\upsilon}s\acute{\iota}s$, $\acute{\alpha}\nu\bar{\upsilon}s\acute{\iota}s$, &c.

12. Before τ in derivatives in $\nu\tau\eta\rho$, $\nu\tau\eta s$, and $\nu\tau\acute{\iota}s$; as, $\mu\eta\nu\bar{\upsilon}\tau\acute{\eta}\rho$, $\mu\eta\nu\bar{\upsilon}\tau\acute{\eta}s$, $\mu\epsilon\rho\sigma\bar{\upsilon}\tau\eta s$, $\mu\epsilon\rho\sigma\bar{\upsilon}\tau\acute{\iota}s$.⁶

In adjectives in $\nu\tau\omicron s$, derived from long verbal roots in $\nu\omega$; as, $\acute{\alpha}\delta\acute{\alpha}\kappa\rho\bar{\upsilon}\tau\omicron s$, $\mu\omicron\lambda\upsilon\delta\acute{\alpha}\kappa\rho\bar{\upsilon}\tau\omicron s$, $\acute{\alpha}\lambda\acute{\iota}\tau\rho\bar{\upsilon}\tau\omicron s$, $\acute{\alpha}\tau\rho\bar{\upsilon}\tau\omicron s$, &c.

In trisyllables in $\nu\tau\omicron s$, which lengthen the preceding syllable; as, $\text{B}\eta\rho\bar{\upsilon}\tau\acute{o}s$, $\gamma\omega\rho\bar{\upsilon}\tau\acute{o}s$, $\text{K}\omega\kappa\bar{\upsilon}\tau\acute{o}s$, &c. But names derived from adjectives in νs have the short penult; as, $\text{A}\acute{\iota}\pi\bar{\upsilon}\tau\omicron s$, $\text{E}\bar{\upsilon}\rho\bar{\upsilon}\tau\omicron s$.

¹ The rule appears to be, that the proparoxytones in $\nu\rho\alpha$ of the feminine gender have the υ long. On the other hand, paroxytones in $\nu\rho\alpha$ are mostly short; as, $\mu\alpha\rho\phi\bar{\upsilon}\rho\alpha$ ($\bar{\upsilon}$), $\phi\acute{\iota}\lambda\bar{\upsilon}\rho\alpha$ ($\bar{\upsilon}$), &c. Except $\kappa\omicron\lambda\lambda\bar{\upsilon}\rho\alpha$ ($\bar{\upsilon}$) mentioned above.

² Most dissyllables, however, in $\nu\rho\alpha$, have the penult short; as, $\lambda\bar{\upsilon}\rho\alpha$, $\theta\bar{\upsilon}\rho\alpha$, together with their derivatives; as, $\theta\bar{\upsilon}\rho\alpha\acute{\iota}\omicron s$, $\lambda\bar{\upsilon}\rho\acute{\iota}\kappa\acute{o}s$, &c.

³ Always long in Homer and the epic writers, but always short among the Attics. *Maltby, ad verb.*

⁴ Neuters in $\nu\rho\omicron\nu$, derived from liquid verbs or other long roots, have the υ long; but those not so derived have the penult short; as, $\acute{\epsilon}\chi\bar{\upsilon}\rho\omicron\nu$, $\acute{\epsilon}\nu\acute{\epsilon}\chi\bar{\upsilon}\rho\omicron\nu$.

⁵ We have $\mu\lambda\eta\mu\bar{\upsilon}\rho\acute{\iota}s$ in Homer, *Od.* 9, 486, and so, also, *Apoll. Rhod.* 4, 1269. But Blomfield (*Gloss. ad Choëph.* 180) supposes both these passages to stand in need of correction, and Knight actually rejects the former. *Sandford, Gr. Pros.* p. 348. Compare *Spitzner, Gr. Pros.* p. 123.

⁶ Yet $\theta\bar{\upsilon}\tau\acute{\eta}\rho$ has the short penult. In like manner, nouns in $\nu\tau\eta s$, from adjectives in $\acute{\upsilon}s$, $\acute{\epsilon}\acute{\iota}\alpha$, $\acute{\upsilon}$, are short; as, $\beta\rho\alpha\delta\bar{\upsilon}\tau\eta s$, $\delta\acute{\epsilon}\zeta\bar{\upsilon}\tau\eta s$, $\tau\alpha\chi\bar{\upsilon}\tau\eta s$.

In the following words :

ῥῦτωρ,	σκῦτος,	γωρῦτός, and some-
ῥῦτή,	σκῦτεύς,	times
ῥῦτός,	βρῦτον,	λῦτωρ. ¹

13. Before φ in

κῦφός, ²	στῦφω,	τῦφω,
κῦφων,	τῦφος,	σῦφαρ,
στῦφος,		κελῦφος.

14. Before χ in verbs in ὑχω ; as, βρῦχω, τρῦχω, and their compounds ; but υ in βρῦχιος is short.

In the following words :

ψῦχή,	ἔμψῦχος,
ψῦχος,	καταψῦχω.

But παραψῦχή, being derived from a second aorist, has its penult short.³

VIII.—OF THE DOUBTFUL VOWELS BEFORE THE PENULTIMATE.

I. Of a before the penultimate.

I. A before the penult is generally short ; as, αἰκίης, αἰδολος, βασιλεύς.

II. But a before the penult is long in the following cases.

A privative.

A *privative*, though naturally short, may be lengthened when three short syllables follow ; as, αῖθάνατος, ἀκάματος, ἀπόλεμος, &c.⁴

¹ This long penult in λῦτωρ is extremely doubtful. The verse quoted in support of it from the Anthology (*Leonid. Alex. Ep.* 29, 4. — *Anthol. Pal.* ix., 359) has now ῥῦτορα, which also stands in the Palatine MS. Hence λῦτήριος, besides the usual λῦτήριος, will also admit of great doubt. *Spitzner, Gr. Pros.* p. 161.

² But ἔργυφος, κόσσυφος, &c., have the υ short.

³ *Porson, ad Eurip. Orest.* 62. On the same principle we have διατρίβη with the short penult, although the verb is διατρίβω, because it is derived from the second aorist διέτριβον.

⁴ *Porson, ad Eurip. Med.* 139.

A before a vowel.

1. In

ἀέναιος, ¹	βιᾷομαι,	λαῖνος, and other de-
ἄέριος,	γρᾷοσόβης,	rivatives,
αἰθαλής,	δαῖκτῆρ,	ἄᾱτος, ²
αἰδῖος,	ἐλαῖνος,	ᾱτος, ³
ἄονες,	ἰᾷομαι,	τιμᾷορος,
ἰᾷονες,	χαῖος,	συνᾷορος,
ἄेतός,	δαῖος,	ᾱγής, ⁴
ἀκρᾱαντος,	λαᾱς,	ἀρχαῖκός,
βουγαῖος,		πρᾱῖνω.

2. The verb αἶτω has the *a* common. On the other hand, αἶσσω has the *a* long in Homer, while in Attic Greek it is generally a dissyllable; or else, when a trisyllable, has the *a* short.⁵

*Before a consonant.*1. Before *γ* in

σφρᾱγίζω,	ἰθαγενής,	εἰᾱγορία,
ναυᾱγέω,	ἐβδομαγέτης,	Θηβαγενής,
ναυᾱγιον,		κρᾱγέτης.

2. Before *δ* in

αἰθαδία, as in	ᾱδολέσχης,	δᾱδῖον, from δαῖς,
αἰθαδης,	ᾱδολεσχία,	ἱκετᾱδόκος,
ῥᾱδῖος,		καρᾱδοκέω.

3. Before *θ* in ῥᾱθυμος.

¹ But *a* is short in those compounds of αἶε where the adverb stands complete; as, αἶενυτος, αἶελαλος, αἶεμνηστος.

² According to Maltby, there is no ᾱᾱτος with short antepenult; with long penult, ᾱᾱτος, it is "inviolable;" with short penult, ᾱᾱτος, "innoxious."

³ According to the same eminent scholar, it is ᾱᾱτος, "noxious;" but ᾱᾱτος, or, by contraction, ᾱτος, "insatiable."

⁴ In Homer, *Od.* 11, 575, we have ᾱᾱγής, but in Apollonius Rhodius 3, 1251, ᾱᾱγες.

⁵ In Euripides, *Hec.* 31, we have αἶσσω, where Pierson (*ad Moer.* p. 301) would read ἀναίσσω. But consult Porson, *ad loc.*

4. Before κ in

διᾱκονος,	ῶρᾱκιάω,	τριᾱκοντα,
λᾱκέω, ¹	Συρᾱκόσιοι,	διᾱκόσιοι,
θᾱκέω,	βλᾱκικῶς, from βλάξ,	τριᾱκόσιοι, ² &c.,
οἰᾱκοστρόφος,	-ᾱκός,	ᾱκούσιος.
φενᾱκίζω,		

5. Before λ in

ᾱλίζω,	ᾱνᾱλόω,	ᾱλοσύνη,
φᾱλαίνη,	ᾱνᾱλίσκω	σκιμᾱλίζω,
ἰᾱλεμος,	κοᾱλεμος	Στυμᾱλίδες.
ᾱλίβας,		

6. Before μ in

ᾱμάω, ³	ᾱμητός, <i>harvest-time</i> ,	ᾱπᾱμεια,
ᾱμητος, <i>harvest</i> ,	ᾱμῖσός,	φιλονᾱμάτος.

7. Before ν in

κρᾱνιον,	εὐᾱνορία,	λυσσᾱνιος,
Τιτᾱνιος,	ᾱγορᾱνόμος,	συνθρᾱνώω,
νεᾱνίας,	κατᾱνομαι,	παιᾱνικός.
εὐᾱνεμος,	κρεᾱνόμος,	παιᾱνίζω.

8. Before π in δρᾱπέτης, νᾱπυ, νᾱπεια, ᾱπύω.

¹ The participle διαλακῆσασα lengthens the third syllable in Aristophanes, *Nub.* 409. The subjunctive λακῆσης shortens the first in another comedy of the same author. *Pax.* 381. (*Elmsley, ad Eurip. Med.* 147.)

² So, also, in the compounds; as, τριᾱκοντάζυγος. (*Theocrit. Id.* 13, 74.) In the hundreds, the only ones with long α are διᾱκόσιοι and τριᾱκόσιοι, the others having the syllable short; as, τεσσαρᾱκόσιοι, πεντᾱκόσιοι, &c. So, also, τεσσαρᾱκοντα. (*Hom. Il.* 2, 524, 534.) The remaining tens have η; as, πεντήκοντα, ἐξήκοντα, &c. Later authors, however, said also τριᾱκοντα, according to the analogy of other numerals. *Jacobs, ad Anth. Pal.* 617, 705, 806.—*Spitzner, Gr. Pros.* p. 67.

³ According to Maltby, ᾱμάω, in the active voice, and the nouns derived from this verb, such as ᾱμητήρ, ᾱμητής, and ᾱμητός, have the α long in Homer and Hesiod. On the other hand, ᾱμάομαι in the middle voice, and the compound forms, ἐπαμήσατο, καταμήσατο, as well as the form διᾱμῆσε in the active, have the α short. In later epic writers it is common.

9. Before ρ in

ἄράομαι, Homeric, ¹	κᾱράβος,	ἄριστάω,
ἄρητήρ,	ἄμᾱρακος,	δᾱρεϊκός,
Κᾱρίων,	φλυνᾱρέω,	Θεᾱριον,
Λᾱρισσα,	ἄριστον,	λᾱρινός.

10. Before σ in

᾿Ασωπος,	κορᾱσιον,	πᾱσασθαι, "possi-
ἐπαρᾱσιμος,	Κᾱσάνδρα,	dere," ³
εὐκρᾱσία,	᾿Ασίς, ἴδος, ²	Πᾱσιφάη.

11. Before τ in

Πισᾱτίδας,	διδυμᾱτόκος,
Μιδεᾱtis, ἴδος,	θᾱτερον,

And in words compounded of λᾱας, "a stone," as, λατομία, λατόμος, λατύπος, &c.

12. Before φ in σειρᾱφόρος.

13. Before χ in

τρᾱχοῦρος,	ἀκρᾱχολος,	ᾱχέτας, Doric for
ρᾱχία,	ρῡᾱχετος,	ἡχέτης, &c.

II. Of ι before the penultimate.

I. I before the penult is generally short; as, Πρᾱμος, ἐπιειμένος, ἱκελος, &c.

II. But ι before the penult is long in the following cases:

¹ But in Attic ἄρδομαι, contr. ἄρῶμαι.

² So ᾿Ασιᾱδης, with the long initial vowel. We have also ᾿Ασιος, "Asian," with the long vowel, and ἄσιος, "slimy," with the α short. The long quantity, however, in the former, and in other words of the kind, cannot be determined with perfect certainty, since the length may be occasioned by the arsis. Hermann, H. H. in Apoll. 250.

³ But πᾱσασθαι, "vesci," has the first syllable short. Blomfield, Gloss. ad Æsch. Agam. 1380.

Before a vowel.

In

ἴημι, &c., ¹	ἰάομαι,	Πιέριος,
χλῆαίνω, ²	Ἰαπετός,	Πιερίδες,
ἰύζω, ³	χῖονεος,	βραχίων, ονος,
ἰωχμός,	κιάθω,	πῆαίνω,
παλιώξις,	χῆάζω,	Φθιώτις,
πῆιρος,	Πιέρια,	ἐνθριῶσθαι,
ἰατρός, ⁴		ἀνιάω, ⁵

And in the compounds of ἴος, "an arrow;" as, ἰοβόλος, ἰοχέαιρα. But those from ἰον, "a violet," have it short; as, ἰοειδής, ἰοστέφανος.

Before a consonant.

1. Before β in κλῖβανος, κρεῖβανος, and κῖβωτός.
2. Before γ almost always; as in ῥιγόω, &c.
3. Before δ in

ἰδίω,	Πιδύτης,	δικαστηριῖδιον,
πιδῦω,	πιδής,	σφραγιῖδιον.

4. Before θ in

ἰθύνω,	Τιθωνός,	ὄρνιθεις, from
ἰθύω,	διθύραμβος,	ὄρνις, ἰθος.

¹ Maltby, in his remarks on ἀφίημι, says that, in Homer, the antepenult of this word, and of others ending in ἴημι, is doubtful, or, rather, more frequently short. Among the dramatic poets, on the other hand, it is always long. On the word συνίημι he afterward adds that, among the Attics, the participle of the active, ἰείς, has its penult more frequently short than long, and, moreover, that the compound ξυνίημι is found three or four times with the ι short, and μεθίημι once.

² The first syllable, however, is sometimes short, as in Aristophanes, *Eccles.* 64.—*Sandford, Gr. Pros.* p. 352.

³ ἰύζω has the first syllable always long in Homer; but in Sophocles, *Trach.* 789, it occurs short. This latter word, however, has been suspected by critics. So the form ἰνγή has the first short in Sophocles, but long in Nicander. *Sandford, Gr. Pros.* p. 352.

⁴ The first syllable in the derivatives of ἰάομαι is generally long; but Euripides (*Hippol.* 295) and Aristophanes (*Plut.* 406) have it short in ἰατρός, and the Anthology in ἰητήρ.

⁵ The verb ἀνιάω generally lengthens the second syllable among the epic writers, as also, in Sophocles, *Antig.* 319. The second syllable in ἀνιαρός is shortened by Euripides and Aristophanes, and lengthened by Sophocles, *Antig.* 316. But the third syllable is everywhere long. *Porson, ad Eurip. Phoen.* 1334.

5. Before κ in

νικᾶω,	Σικᾶνία,	φρικαλέος,
φοινῖκεος,	Σικελία,	φρικώδης,
μυρῖκινος,		*Ικαρος.

6. Before λ in

ἰλαος,	κατατῖλάω,	Σῖληνός,
ἰλεως,	χῖλεύω,	πῖλέω,
ἰλεός,	χῖλιοι,	πῖλίδιον,
ἰλυνός,	χῖλιάς,	σμίλευμα, ¹
ἰλαδόν,	*Ἴλιον,	Μῖλητος,
ἰλασμός,	*Ἰλιάς,	ἰλιγγος,
ὀμιλαδόν,	*Ἰλισσός,	*Ἰλιονεύς.
ὀμιλέω,		

7. Before μ in

βρῖμάω,	φῖμώδης,	πῖμέλη,
ἱμείρω,	δρῖμῦλος,	τῖμιος, ²
μῖμέομαι,	βλῖμάζω,	*Ἰμέρα,
μῖμημα,	ἱμάτιον,	λῖμηρός,
μῖμηλός,		Σῖμαιθα.

8. Before ν in verbs in νέω, and their derivatives; as, κινέω, κίνημι,³ &c.

In the following:

γῖνομαι,	*Ἰναχός,	πῖνύσκω,
γῖνώσκω,	εἰνύω, ⁴	σῖνομαι, ⁵
δῖνησις,	ἀκροθῖνια,	δελφῖνιος,
δῖνήεις,	πρῖνίδιον,	Τρῖνακρία,
ἐρῖνεός,	καταρῖνιάω,	ἀποτῖνομαι.
ἱνιον,		

9. Before π in

Εὐρῖπίδης, ⁶	ἱπόω,	θρῖπόβρωτος,
*Ρῖπαιον,	δῦπετής,	θρῖπήδεστος,
ἡνῖπαπε, ⁷	ρῖπίζω,	λῖπαρέω,

¹ Following the quantity of σμίλη.² And all other derivatives from τιμή.³ Yet κινάθισμα in Æschylus, *Prom.* v. 124.⁴ Consult *Blomfield, ad Prom.* v. 53.⁵ Σῖνομαι, "I injure," but σῖνος, "injury." *Nicand. Ther.* l. 653. — *Æsch. Agam.* 563. Hence also σῖνις, "a robber." *Callim. H. ad Apoll.* 95.⁶ Following the quantity of Εὐρίπος. Compare *Barnes, Eurip. Vit.* 4, and the authorities there cited.⁷ Following the quantity of ἐνιπή.

And in λιπαρής, “*persevering* ;” but λιπαρός, “*fat*,” has the first syllable short.¹

10. Before ρ almost always ; as, Σεμίραμις, &c.

11. Before σ in

κονίσαλος,

μίσέω,

Σίσυφος,²

φθίσήνωρ,

σῖσύμβριον,

Τισιφώνη,

χαρίσιος,

Ἀφροδίσιος,

And in compounds and derivatives from ισος ; as, ἰσανδρος, ἰσόθεος.³

12. Before τ in

ἰτέα,⁴

σιτεύω,

Τίτυρος,

Τρίτωνίς,

φίτιώ,⁵

φίτυμα.

13. Before φ in διφάω, διφήτωρ, σίφωνίζω.

14. Before χ in

κίχора,

κῆχόριον,

ὀμίχέω,

ταρίχεύω.

III. Of υ before the penultimate.

I. Υ before the penult is generally short ; as, Ἀστυόχη, ἀργυῖρεος, &c.

II. But υ before the penult is long in the following cases:

Before a vowel.

In

Ἐνυάλιος,

κυνάνεος,⁶

μυελός,⁷

μῦουρος,

μυοδόχος,

πυελος,⁸

πυετή,

πλατυάζω,

υετός,

βρευνθύομαι.

¹ Compare Markland, *ad Eurip. Iph. Aul.* 304. Blomfield, *ad Æsch. Prom.* v. 529. On the other hand, λίπος, “*fat*,” though considered as long by some grammarians, is probably always short.

² The measure Σίσυφος, formerly in Theognis, v. 522, has been altered by Jortin, *Dissert.* vi., p. 229, and Porson, *Advers.* p. 312. The Modena MS., collated by Bekker, verifies the proposed change.

³ Consult note 2, page 27.

⁴ Hence, also, ἰτέινος, *Theocrit. Id.* 16, 79. But Ἰτων, *Il.* 2, 696, and Ἰτωνίς, a surname of Minerva, *Apoll. Rhod.* 1, 551, fluctuate.

⁵ But the first syllable is sometimes short in Attic Greek. Compare Blomfield, *ad Æsch. Pers.* 83.

⁶ Long in Homer, short in the tragic writers. *Æsch. Agam.* 75.—*Soph. Trach.* 783.—*Eurip. Hippol.* 255.

⁷ Long in Homer, short in Attic. *Aristoph. Pax.* 843.—*Anth. Pal.* vii., 166, 3.

⁸ In Homer, *Il.* 5, 749, μῦκον is the second aorist.

*Before a consonant.*1. Before β in ἡμιτῦβιον.2. Before γ in

μῦγαλή,	|	λῦγαῖος,
θρῦγανᾶω,	|	φρῦγανον.

3. Before δ in μῦδαλέος, μῦδαίνω, and in the compounds and derivatives of κῦδος; as, κῦδάλιμος, κῦδιμος, &c.4. Before θ in ἐρῦθριάω, ἐρῦθιάω, and παραμῦθέομαι, with other compounds of μῦθος.5. Before κ in ἐρῦκακέω, and other compounds of ἐρῦκω.

In the following:

μῦκάομαι,	|	καρῦκοποιῶ,
φῦκίεις,	|	κηρῦκεύω,

And other derivatives from κήρυξ, ὕκος.

6. Before λ in

θῦλακος, ¹	|	σκῦλεύω,	|	ὑλαῖος,
κογχῦλιον,	|	σῦλάω,	|	φῦλοπις,
Παμφῦλία,	|	σῦλεύω,	|	μῦλιάω.
σκῦλομαι,	|		|	

7. Before μ in

ῥυμέτερος,	|	λῦμαίνω,	|	μῦμός
κῦμαίνω,	|	λῦμεών,	|	πεπνῦμένος,

And in compounds and derivatives from θῦμός; as, θῦμώδης, θῦμήρης, θῦμόομαι, &c.

8. Before π in

λῦπέω,	|	τρῦπανον,
τρῦπάω,	|	κῦπείω.

9. Before ρ in

γῦρῶω,	|	φῦράω,	|	κῦρομαι,
κῦρίω,	|	κῦριος,	|	ἀκῦρωτος,

¹ But *θυλάκιον* seems to have the first syllable sometimes short. *Maliby, ad verb.*

κινῦρομαι,	μινῦρομαι, ¹	πῦριμος,
ὀδῦρομαι,	μῦριος,	πλημμῦρία,
καρτῦρομαι,	Μῦραινα,	πλημμῦρέω,
μῦρομαι,	πῦραμῖς,	Κῦρήνη. ²

10. Before σ it is generally long ; as in φῦσάω, and some compounds of λύω ; as, λῦσίπονος, λῦσιμελής, &c.

In the following :

χρῦσεος,	θαλῦσια,	τρῦσάνωρ,
ἀρῤῥῦσίαστος,	τρῦσίβιος,	Μῦσιος.

11. Before τ in

ἀτρῦτώνη,	φῦτάω, but	πῦτιναῖος,
αὔτέω,	φῦτεύω,	πῦτίνη,
φῦταλιά,		τρῦτάνη.

12. Before φ in

εἰλῦφάζω,	τῦφομανής,
τῦφόομαι,	τῦφήρης.

13. Before χ in βρῦχάομαι, σμῦχομαι.

¹ And yet μινῦρός, from which it comes, has the υ short. In like manner, we have κινῦρομαι, from κινῦρός. *Blomfield, Gloss. ad Æsch. Ag.* 15.

² The first syllable is long in *Apollon. Rhod.* 1, 500 ; *Callim. H. ad Dion.* 206 ; but short in *Callim. H. ad Apoll.* 72, 93. In like manner, we have in Nonnus, *Dionys.* 5, 216, Κῦρήνης, and, 516, Κῦρήνη.

PART II.

METRE.

I. METRE, in its general sense, means an arrangement of syllables and feet in verse, according to certain rules; and, in this sense, it applies not only to an entire verse, but to a part of a verse, or any number of verses.

II. But *a metre*, in a specific sense, means a combination of two feet, and sometimes one foot only.

III. There are *nine principal metres*: 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic à Majore. 8. Ionic à Minore. 9. Pæonic.

IV. These names are derived from the feet which prevail in them. Each species of verse would seem originally to have been composed of those feet solely from which it derives its name; and other feet, equal in time, were not admitted until afterward, and then only under certain restrictions.

V. It must be carefully noted, that *two feet* make a metre in the iambic, trochaic, and anapæstic measures, but that *one foot* constitutes a metre in all the rest.

VI. When a verse consists of one metre, it is called *monometer*; when it has two metres, *dimeter*; three metres, *trimeter*; four metres, *tetrameter*; five metres, *pentameter*; six metres, *hexameter*; seven metres, *heptameter*, &c.

VII. From what has just been remarked, it follows that, in iambic, trochaic, and anapæstic verse, a monometer consists of *two feet*; a dimeter of *four*; a trimeter of *six*, &c.; whereas, in all the other kinds of verse, a monometer consists of *one foot*, a dimeter of *two*, a trimeter of *three*, &c.

VIII. Verses are also denominated *Acatalectic*, *Catalectic*, *Brachycatalectic*, and *Hypercatalectic*.

IX. An *acatalectic* verse is one that is complete in all its parts, and comes to a full termination ; as the following, which is iambic trimeter acatalectic :¹

˘ - | ˘ - || ˘ - | ˘ - || ˘ - | ˘ - ||

X. A *catalectic*² verse is one that wants a syllable at the end to complete the measure ; as the following, which is iambic trimeter catalectic :

˘ - | ˘ - || ˘ - | ˘ - || ˘ - | ˘ - |

XI. A *brachycatalectic*³ verse is one that wants two syllables at the end to complete the measure ; as the following, which is iambic trimeter brachycatalectic :

˘ - | ˘ - || ˘ - | ˘ - || ˘ - | ˘ - ||

XII. A *hypercatalectic*⁴ verse is one that has a syllable at the end beyond the complete measure ; as the following, which is iambic trimeter hypercatalectic :

˘ - | ˘ - || ˘ - | ˘ - || ˘ - | ˘ - || -

XIII. There is also what is called an *Acephalous*⁵ verse, when a syllable is wanting at the beginning ; as the following, which is acephalous iambic trimeter :

- | ˘ - || ˘ - | ˘ - || ˘ - | ˘ - ||

XIV. Verses are also denominated *Asynartete* (ἀσυνάρτητοι), when different measures are conjoined into one line at the pleasure of the poet ; and they are so called because the union between the two measures is comparatively slight, the hiatus and doubtful syllable being admitted ; as in Horace, Epode 13.

¹ *Acatalectic*, from ἀκαταληκτικός (ἀ and καταλήγω), i. e., not having an abrupt termination. Compare *Hephæstion*, c. 4, p. 24, ed. Gaisford. Ἀκατάληκτα καλεῖται μέτρα, ὅσα τὸν τελευταῖον πόδα ὀλόκληρον ἔχει.

² *Hephæstion*, l. c. Καταληκτικὰ δὲ, ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα. The term is derived from καταλήγω, and denotes verses that stop before they reach their full ending.

³ *Hephæstion*, l. c. Βραχυκατάληκτα δὲ καλεῖται, ὅσα ἀπὸ διποδίας ἐπὶ τέλους ὅλῳ ποδὶ μεμειώτα.

⁴ *Hephæstion*, l. c. Ὑπερκατάληκτα δὲ, ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός. Some call it *Hyperacatalectic*, ὑπερκατάληκτος, i. e., going beyond acatalectic.

⁵ *Acephalous*, from ἀ and κεφαλή, i. e., wanting a head.

Fervidiora mero | arcana promorat loco.*
Levare duris pectora | sollicitudinibus.*

OF FEET.

I. A foot in metre is composed of two or more syllables, and is either simple or compound.

II. Of the simple feet, four are of two, and eight of three syllables. The compound feet are sixteen in number, each of four syllables.

Simple Feet.

Pyrrhichius	υ υ	θεός.
Spondæus	— —	ψυχή.
Iambus	υ —	θεά.
Trochæus	— υ	σῶμα.
Tribrachys	υ υ υ	πόλεμος.
Molossus	— — —	εὐχολή.
Dactylus	— υ υ	σώματα.
Anapæstus	υ υ —	βασιλεύς.
Bacchius	υ — —	ἀνάσσει.
Antibacchius	— — υ	μάντευμα.
Amphibrachys	υ — υ	θάλασσα.
Amphimæcer, or Cretic	— — —	δεσπότης.

Compound Feet.

Choriambus	— υ υ —	σωφροσύνη.
Antispastus	υ — — υ	ἀμάρτημα.
Ionicus à majore	— — υ υ	κοσμήτορα.
Ionicus à minore	υ υ — —	πλεονέκτης.
Pæon primus	— υ υ υ	ἀστρολόγος.
“ secundus	υ — υ υ	ἀνάξιος.
“ tertius	υ υ — υ	ἀνάδημα.
“ quartus	υ υ υ —	θεογενής.
Epitritus primus	υ — — —	ἀμαρτωλή.
“ secundus	— υ — —	ἀνδροφόντης.
“ tertius	— — υ —	εὐρυσθενής.
“ quartus	— — — υ	λωβητῆρα.
Proceleusmaticus	υ υ υ υ	πολέμιος.
Dispondæus	— — — —	συνδουλεύσω.
Diiambus	υ — υ —	ἐπιστάτης.
Ditrochæus	— υ — υ	δυστύχημα.

III. To these add the Dochmius, which consists of an antispast and a long syllable (— —, — —); so that a simple dochmiac is the same as an antispastic monometer hypercatalectic: $\theta\acute{\epsilon}\omega\nu\ \eta\ \theta\acute{\epsilon}\bar{\alpha}\nu$.¹

IV. The conjunction of two feet is termed a *dipodia* or *syzygy*. Most usually, however, the combination of two dissyllabic feet is called a *dipodia*, and that of two trisyllabic, or a dissyllabic and trisyllabic, a *syzygy*. The conjunction of two feet is often likewise termed a *base*.

OF ISOCHRONOUS FEET.

I. By isochronous feet are meant those which are interchangeable in metre.

II. In order to ascertain what feet are thus interchangeable, recourse must be had to the *arsis* and *thesis*.

III. That part of a foot which receives the *Ictus*, the stress of the voice, or beat of the time, is called *arsis*, or *elevation*. The rest of the foot is termed *thesis*, or *depression*.

IV. The natural place of the arsis is the long syllable of the foot, and hence, in the iambus, it falls on the second syllable, in the trochee on the first, while the spondee and tribrach leave its place alike uncertain.

V. The fundamental foot of a verse, however, determines the arsis for the other feet; and hence the spondee, in iambic and anapaestic verse, has the arsis on the second syllable, but in trochaic and dactylic on the first.

VI. So, again, the tribrach, when it stands for the iambus, is to be pronounced — — —, when it stands for the trochee — — —.

VII. Now the ancients considered those feet only as isochronous which were capable of being divided into parts that were equal in time; so that a long syllable should have either a correspondent long syllable, or two short ones.²

VIII. The following scheme will exemplify this more clearly, the place of the arsis being denoted as above (VI.) by the acute accent.

¹ *Etym. Mag.* p. 285, 25, s. v. $\Delta\omicron\chi\mu\alpha\kappa\acute{o}\varsigma$. Seidler, *de Vers. Dochm.* p. 402, seq.

² Dawes, *Miscellanea Critica*, p. 62.—p. 103, ed. Kidd.

Iambus	— | —	Trochee	— | —
Tribrach	— | — —	Tribrach	— — | —
Dactyl	— | — —	Anapæst	— — | —
Spondee	— | —	Spondee	— | —

IX. By this we perceive that the iambus and trochee are each interchangeable with the tribrach; and that the dactyl, spondee, and anapæst, are interchangeable with each other.

X. In like manner it will appear that the iambus and trochee are not interchangeable, and that an iambus never admits a trochee into iambic verse, nor a trochee an iambus into trochaic verse. Thus,

Iambus	— | —
Trochee	— | —

The long syllable of the iambus has neither a correspondent long syllable in the trochee, nor two short ones. And the case is the same with the long syllable of the trochee. Hence the two feet are not interchangeable or isochronous.¹

XI. Again, it may be shown, in the same way, that the spondee and amphibrach are also not interchangeable. Thus,

Spondee	— | —
Amphibrach	— — | —

Here, in whatsoever way the amphibrach be divided, each division contains either more or less than the correspondent part of the spondee. Hence the two feet are

¹ For this reason the scholiast on Hephæstion (p. 76, ed. Gaisf.) calls the iambic and trochaic measures ἀντιπαθόντα μέτρα, and Tricha (de Metris, p. 9, ed. Herm.) remarks, ἀντιπαθὲς καὶ οἷον ἀνεναντίας τῷ ἰαμβῷ ὁ τροχαῖος. Compare the language of Dawes (Misc. Crit. p. 103, ed. Kidd). "*Mihi persuasum est illos duntaxat pedes a veteribus tanquam ὁμοχρόνους haberi solitos, qui in singulas itidem partes temporibus æquales secari possent, ita scilicet ut singulis longis vel singulæ itidem longæ, vel certe binæ breves responderent Percipis jam rationem decantati illius, ὁ τροχαῖος ἀντιπαθεῖ τῷ ἰαμβῷ, sive ob quam in versu trochaico iambus, in iambico vicissim trochæus nusquam locum habeat.*"

not isochronous. And, for the same reason, the amphibrach is not isochronous with the dactyl or anapæst.¹

OF THE DIFFERENT KINDS OF VERSE.

I. Of Iambic Verse.

I. Iambic verse derives its name from the foot which prevails in it, namely, the iambus.

II. At first the iambus was the only foot allowed to enter into this measure; but, by degrees, an intermixture of other feet was permitted, under certain restrictions.

III. When a verse consists entirely of iambi, it is called a pure iambic verse; when other feet are introduced and intermingled with the iambus, it is denominated a mixed iambic.

IV. The reason why other feet besides the iambus were allowed to enter appears to have been, not only to lessen the difficulty of composing, but in order to remove the monotonous and unpleasing effect of a succession of iambi: and also, as in the case of the tragic trimeter, to impart more dignity and elevation to the style.²

V. Iambic measure admits of being constructed in all varieties of length, from the monometer acatalectic to the tetrameter hypercatalectic. The scales accompanying each metre will show the isochronous feet allowed to enter, and the places to which they are severally restricted.

1. Monometer Acatalectic, or Base.

SCALE.

1.	2.
—	—
— —	
— — —	
— — —	
— — —	
— — —	

¹ Compare Dawes, l. c. "*Hinc etiam ratio elucescit, cur amphibrachym spondæo, adeoque dactylo et anapæsto, pariter ἀντιπαθεῖν videre sit; sive cur pes iste in versu neque anapæstico, neque trochaico, nec denique iambico conspiciatur.*"

² Compare remarks under the iambic trimeter. The old iambic writers, Archilochus, Solon, Simonides, seldom availed themselves of these licenses; the tragic writers much more frequently. *Porson, Suppl. ad Præf. ad Hec.* p. xix.

In this measure the iambus is allowed to enter, of course, into both places ; but the tribrach, spondee, dactyl, and anapæst, only into the first. The following are examples of this species of verse :

ἰὼ | τᾶλᾶς.
 μὀμφᾶν | ἔχῶν.
 ἔπῃσ' ἔ | πῆσῃν.

2. Monometer Hypercatalectic.

φῖλῶν | στῆνᾶζ || εἰ.
 ἰμέρῳς | ἔχει || με.

3. Dimeter Acatalectic.

SCALE.

1.	2.	3.	4.
— —	— —	— —	— —
— — —	— — —	— — —	
— —		— —	
— — —		— — —	
— — —		— — —	

Examples.

ὁμοῖ | ὄν ῶσ || τῆ πόντ | ἰαῖς. ||
 γᾶστρίζ | ἔ τοῖσ || ἵν ἔντ | ἔροῖς. ||
 ἔγῳ | δῆ πλῶκᾶ || μὲν ἄνᾶ | δῆ τοῖς. ||

I. In systems of iambic dimeter acatalectics the dactyl is not often employed, the feet most commonly used being the tribrach, spondee, and anapæst.

II. Systems of pure dimeters are not found in the tragic writers, but systems of dimeters very frequently occur in the lyric and comic poets, into which more or less of license is introduced.¹

III. The comic poets, for example, in dimeter iambics, with the exception of the catalectic *dipodia*, admit anapæsts into every place, but more frequently into the first and third than into the second and fourth. With them the

¹ Gaisford, *ad Hephæst.* p. 243.

tribrach also occasionally enters into the fourth place. Thus :

ποῦ τῶ | σκόροδδον || μοῖ τῶ | χθεῖσινον. || (*Arist. Ran.* 1018.)

ποῦ μοῖ | τῶδι || τῖς τουτ' | ἑλαβε. || (*Id. ibid.* 1010.)

IV. Strictly speaking, indeed, there is no difference in this measure between the second and fourth feet, since a system or set of dimeter iambs is nothing more than one long verse, divided, for convenience of arrangement, into portions, each containing four feet.¹

V. It must be borne in mind, accordingly, that the final syllable in dimeter iambs, as well as in dimeter trochaics and anapæstics, is not common, but that the verses run on by synapheia until the system is concluded by a catalectic line. The following, from Aristophanes, will serve to illustrate this point more clearly :²

τῖς τῆν | κέφαλῆν || ἀπέδῃ | δόκεν ||
 τῆς μαῖ | νιδός ; || τῶ τρυβλ | ἰων ||
 τῶ πέρυ | σῖνον || τέθνηκ' | ἔμοι' ||
 ποῦ τῶ | σκόροδδον || μοῖ τῶ | χθεῖσινον ||
 τῖς τῆς | ἑλαῖας || πᾶρετρ | ἄγεν ||
 τέως | δ' ἄβελτ || ἔρω | τέροϊ. ||
 κέχῃ | νότης || Μᾶμμᾶ | κύθῃ, ||
 Μέλῃ | τίδαῖ || κάθῃν | το.— ||³

Here the last syllables in the first, second, fourth, and fifth lines, are respectively lengthened by position, through the influence of the synapheia, and the last line of the system is a dimeter catalectic.

4. Dimeter Catalectic.

ἄλαστ | ὄρος || τῖς οἷζ | vs. ||

5. Dimeter Brachycatalectic.

τέκνων | ἔμων || φύλαξ. | ||

6. Dimeter Hypercatalectic.

γύναῖ | κός ἀντ || ἰοῖ | σταθεῖντ || ες.

¹ *Elmsley's Review of Porson's Hecuba.* (*Edinb. Rev.* No. 37, Nov. 1811.)

² *Elmsley*, l. c.—*Brunck*, ad *Arist. Ran.* 984.—*Dawes*, *Misc. Crit.* p. 58, ed. *Gaisf.*—*Dunbar*, *Gr. Pros.* p. 43.

³ *Ran.* 984, seq.

7. *Trimeter Acatalectic, or Senarius.*

SCALE.

1.	2.	3.	4.	5.	6.	Proper Names.
—	—	—	—	—	—	
—	—	—	—	—	—	
—	—	—	—	—	—	
—	—	—	—	—	—	
—	—	—	—	—	—	
—	—	—	—	—	—	
—	—	—	—	—	—	

I. This is also called the tragic trimeter, from its employment by the Greek tragic writers, and, being the most important of the Greek metres, will require the most extended consideration.

II. The laws of the scale, for which we are indebted to the learning and sagacity of Porson,¹ are as follows :

1. The iambus may enter into any place.
2. The tribrach into any place except the last.
3. The spondee into the uneven places (first, third, and fifth).
4. The dactyl into the first and third places.
5. The anapæst only into the first. But
6. In the case of a proper name, an anapæst may enter into any place except the last, provided always that the anapæst be entirely contained within the proper name, so that its two short syllables may be enclosed between two longs in the same word.

III. The following lines will serve to illustrate these laws :

1. *Pure Iambic Trimeters.*

ὁ παῖ | σὶ κλεῖν | ὅς Οἷ | δίποῦς || κάλου | μένους. ||
 παλαί | κύνῃγ || ἔτοῦντ | ἄ καὶ || μέτροῦμ | ἐνὸν. ||

2. *Tribrachs in the first, second, third, fourth, and fifth places.*

πότ' ἑρᾶ | δ' ἐν οἷ || κοῖς ἦ 'ν | ἄγροῖς || ὁ Δᾶ | ἰός. ||
 φθίνου | σᾶ δ' ἄγ' || λαῖς βοῦ | νόμοις || τόκοι | σὶ τῆ. ||
 πῶς οὖν | τόθ' οὖ || τὸς ὁ σάφ | ὅς οὐκ || ἡυδα | τὸδε ;

¹ *Suppl. ad Præf. ad Hec. p. xix.*

μητρὸς | ζῦγῆν || αἷ, καὶ | πατέρᾱ || κατὰ | κτάνειν. ||
τῖ γάρ | κᾱκῶν || ἄπῆστ | ἰ; τὸν || πατέρᾱ | πατήρ. ||

3. *Spondees in the first, third, and fifth places.*

ᾱδῆς | στένᾱγ || μοῖς καὶ | γοοῖς || πλοῦτις | ἑταῖ. ||

Dactyls in the first and third places.

μητ' ἄρῳ | τὸν αὖ || τοῖς γῆν | ἄνι || ἕναῖ | τῖνᾱ. ||
ἄνδρὸς | γ' ἄριστ || οὐ βᾱσι | λῆως || τ' ὅλω | λῳτὸς.

5. *Anapæst in the first place.*

ἰερῆς* | ἕγω || μὲν Ζῆν | ὄς· οἱ || δὲ τ' ἦ | θεῶν. ||

6. *Anapæst of proper names in the second, third, fourth, and fifth places.*

ἦν' Ἰ | φῖγ' ἐνεί || ἄν ὦ | νῳμᾱς || ἔς ἐν | δῶμοις. || (*Iph. A.* 416.)
τέτάρ | τὸν Ἰππ || ὁμῆδοντ' | ἄπῆστ || εἰλῆν | πατήρ. || (*Æd.*
Col. 1317.)

μᾶλιστ | ἄ Φοῖβ || ᾤ Τεῖ | ρῆσιᾱν, || παρ' οὐ | τῖς ἄν. || (*Æd.*
T. 285.)

ἔμοι | μὲν οὐ || δεῖς μῦ | θὼς Ἀντ || ἰγῳῆ | φῖλῶν. || (*Antig.* 11.)

IV. The last syllable in each verse appears to be indifferently short or long; and even where one line ends with a short vowel, a vowel is often found in the beginning of the next; as in the following instances from the *Œdipus Tyrannus*:

τίνας ποθ' ἔδρας τάσδε μοι θοάζετε, } v. 2, 3.
ικτηρίοις κλάδοισιν ἐξεστεμμένοι; }
ἂ γὰρ δικαίων μὴ παρ' ἀγγέλων, τέκνα, } v. 6, 7.
ἄλλων ἀκούειν, αὐτὸς ὧδ' ἐλήλυθα. }

V. Sometimes, however, one verse, with its final vowel elided, passes by scansion into the next, but only when a long syllable precedes;¹ as,

σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'
αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

(*Æd. Col.* 1164, 5.)

VI. The admissibility of the tribrach into an iambic line arises from the circumstance of its being an isochronous foot; its exclusion from the last place in the trimeter turns

¹ Porson, *ad Med.* 510.—Hermann, *Elem. Doctr. Metr.* p. 23. seq.—Tate, *Introd.* p. 3.

upon a principle of rhythm; since a tragic trimeter, with such a concluding cadence, would be anything else but grave and dignified.

VII. The introduction of the spondee into an iambic line was owing to the wish of imparting to the verse a greater degree of weight and dignity,¹ as well as of interrupting the monotonous cadence which a succession of iambs would have produced.

VIII. The admission of the spondee opened the door, of course, for the other feet that were isochronous with it, and in this way the dactyl and anapæst were each allowed to come in.

IX. The reason why the iambus was retained in the even places appears to have been this: that, by placing the spondee first and making the iambus to follow, greater emphasis was given to the corresponding syllable of each metre² on which the ictus and pause took place, than would have been the case had two long syllables stood together.

X. With regard to the use of the tribrach in the tragic trimeter, the following particulars must be noted: 1. That, though admissible into all places of the verse except the last, yet it is very rarely found in the fifth place. 2. That the second syllable of a tribrach (as of a dactyl) must not be a monosyllable incapable of beginning a verse, or the

¹ *Horat. Ep. ad Pis.* 255.

² By *metre* is here meant a *dipodia* or conjunction of two feet, of which there are three in the trimeter. In reciting iambic verses it was usual to make a slight pause at the termination of every second foot, with an emphasis on its final syllable. Thus, Terentianus Maurus (*de Metr.* 2193, *seq.*, p. 101, *ed. Lennep.*), speaking of the trimeter, says,

*"Sed ter feritur: hinc trimetrus dicitur,
Scandendo binos quod pedes jungimus."*

And again, *v.* 251, *seq.*

*"Secundo iambum nos necesse est reddere,
Qui sedis hujus jura semper obtinet,
Scandendo et illic ponere assuetam moram,
Quam pollicis sonore, vel plausu pedis,
Discriminare, qui docent artem, solent."*

The cæsural pause, however, in the tragic trimeter, was the controlling melody, and the marking of the metres was always made in subservience to this. Compare the remarks of Dawes, *Misc. Crit.* p. 361, *ed. Kidd.*

last syllable of a word. 3. That the preposition *ἐς* must not form the second syllable of a tribrach.¹

XI. On the use of the dactyl in this same measure the following must be noted: 1. The dactyl, though admissible into both the first and third places, is more common in the third than the first place of the verse. 2. A dactyl is wholly inadmissible into the fifth place.² 3. The first syllable of a dactyl in the third place should be either the last of a word, or a monosyllable, except in the case of proper names.³ 4. The second syllable of a dactyl in either place should not be either a monosyllable incapable of beginning a verse (as *ἄν, γάρ, δέ, μέν, τε, &c.*), or the last syllable of a word.⁴ 5. The preposition *ἐς* must not be the second syllable of a dactyl in either place.

XII. On the use of the initial anapæst in the tragic trimeter, observe as follows: The anapæst admissible into the first place is generally included in the same word. The only exceptions are where the line begins either with an article, or with a preposition followed immediately by its case; as in *Philoct. 754, Τὸν ἴσον χρόνον. Eur. Orest. 888, 'Επὶ τῷδε δ' ἡγόρευον. Iph. A. 502, Παρ' ἐμολ.*⁵

XIII. The anapæst in proper names is allowed, in order to bring into the tragic trimeter certain names of persons that would otherwise be unable to enter.⁶ And, in order to soften down this license, it is probable that proper names so introduced were pronounced with a hurried utterance, so as to carry only ~ — to the ear.⁷

XIV. A few instances occur where the proper name

¹ *Sandford's Greek Prosody*, p. 280, *seq.*

² *Porson, Præf. ad Hec.*

³ *Dunbar, Gr. Pros.* p. 51.

⁴ This canon is occasionally violated by the tragic poets, especially in the first place of the verse. *Elmsley, ad Eurip. Bacch.* 285.

⁵ *Monk, ad Soph. Electr.* 4. (*Mus. Crit.* vol. i. p. 63.)

⁶ *Elmsley, in Ed. Rev.*, Nov. 1811.

⁷ *Tate, Introd.*, p. 36, *seq.* Dr. Clarke is entitled to the merit of having discovered this principle. Long proper names are, from their very nature, liable to be rapidly spoken, and thus *Ἀντιγόνη, Νουπτόλεμος, Ἰφιγένεια, &c.*, might be easily slurred into something like *Αντ'γόνη, Νουπτ'λεμος, Ιφ'γένεια, &c.* The ear, of course, would find no cause of offence, and the eye take no cognizance of the matter. (*Clarke, ad Il.* 2, 811.—*Tate*, l. c.)

begins with an anapæst; as, *Μενέλαος, Πριάμουν, &c.* Elmsley considers all such cases as corrupt, but Porson's judgment seems to lean the other way.¹

XV. With regard to the use of resolved or trisyllabic feet, it is to be observed, 1. That more than two should not be admitted into the same verse.² 2. That trisyllabic feet should not concur.³

XVI. Enclitics, when so used, and other words incapable of beginning a sentence, are incapable of beginning a senarian.⁴

XVII. The verb *ἐστί* or *ἐστίν* is very rarely found in the beginning of a senarian, except it is the beginning of a sentence also, or some pause, at least, in the sense has preceded.⁵

XVIII. Some Doric forms are retained in the tragic dialect; thus, always, *Ἀθάνα, δαρός, ἕκατι, κυναγός, ποδαγός, λοχαγός, ξευαγός, ὀπαδός*. To these, mentioned by Porson,⁶ may be added the following, as given by Monk:⁷ *ἄραρε, θάκος*, and compounds, *γαπόνος, γαπετής, γάπεδον, γάμορος, γάποτος, γατόμος, κάρᾱνον*, and its compounds.

XIX. Forms of Ionic (epic) Greek are also found in the tragic dialect; as, *ξείνος, μούνος, κείνος, πολλός*,⁸ &c.

XX. The augment is never omitted by the tragic writers except in the case of *χρήν* for *ἔχρην*. As to *ἄνωγα*, this preterit has no augment in Attic, although the pluperfect has. (*Æd. Col.* 1598.) In like manner, the tragic writers do not prefix the augment to *καθεζόμεν, καθήμεν, καθεῦδον*, though the comic writers sometimes give it. A double augment is occasionally allowed in tragedy, as in *ἦνεσχύομεν* (*ἄνεσχύομεν* being likewise found).⁹

¹ Elmsley, in *Ed. Rev.*, l. c.—Porson, *Suppl. ad Præf. ad Hec.*

² *Class. Journ.* No. 63, p. 309.

³ This rule is sometimes violated by the tragic poets. Consult Sandford, *Gr. Pros.* p. 282, *seq. in notis.*

⁴ Elmsley, *ad Soph. Aj.* 985. (*Mus. Crit.* vol. i. p. 367.) *Id. ad Soph. Œd. T.* 1084.

⁵ Elmsley, *ad Eurip. Heracl.* 386.

⁶ Porson, *ad Eurip. Orest.* 26.

⁷ *Ad Eur. Hippol.* 1093.

⁸ Sandford, *Gr. Pros.* p. 286, *seq.*

⁹ Porson, *Suppl. ad Præf. ad Hec.* p. xvi.

*Of the Cæsura in the Tragic Trimeter.*¹

I. One of the greatest beauties in a tragic trimeter is the cæsura.

II. The tragic trimeter has two principal cæsuras, one on the penthemimeris, or fifth half foot ; as,

κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῶ,

and the other on the hephthemimeris, or seventh half foot ; as,

πολλῶν λόγων εὐρήμαθ' | ὥστε μὴ θανεῖν.

III. A line is esteemed deficient in harmony, and not perfect, which is without the cæsura. Many lines have both ; but the penthemimeral is more frequent than the hephthemimeral in the proportion of four to one.

IV. The cæsura is allowed to fall on a monosyllable, either with or without the elision, as well as on the last syllable of a word. Thus,

καὶ νῦν τί τοῦτ' αὖ | φασὶ πανδήμῳ πόλει.

καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων.

ἀλλ' ὃν πόλις στυγεῖ, σὺ | τιμήσεις τρυφῶ.

ὅταν γὰρ εὖ φρονῇς, τόθ' | ἡγήσει σὺ νῶν.

V. A verse, however, is not faulty which has what Porson terms the *quasi-cæsura* ; that is, when after the third foot there is an elision of a short vowel, either in the same word, or in such a word as δέ, μέ, σέ, γε, τε, attached to it ;² thus,

κεντέϊτε, μὴ φείδεσθ', | ἐγὼ τέκον Πάρην.

γυναιξὶ παρθένους τ' | ἀπόβλεπτος μέτα.

VI. A verse sometimes occurs without either cæsura or quasi-cæsura ; but the third and fourth feet are never comprehended in the same word.³

¹ Porson, *Suppl. ad Præf. ad Hec.* p. xxiv.

² Elmsley ingeniously defends verses of this formation by a hypothesis that the vowel causing the elision might be treated as appertaining to the preceding word, and be so pronounced as to produce a kind of hephthemimeral cæsura. *Elms. ad Aj.* 1100. (*Mus. Crit.* vol. i. p. 477.) *Tate, Introd.* p. 6.

³ If the third and fourth feet were comprehended in one and the same word, a most inelegant and inharmonious division of the line into three equal parts would necessarily be the result. As in the following :

ἢ κάρτ' ἔρ' ἂν | παρεσκόπεις | χρησμῶν ἐμῶν.

Compare the remark of Victorinus (p. 2525), "*pessimus autem versus, qui singula verba in dipodiis habet,*

VII. There are two minor divisions of the verse, namely, one which divides the second, and one which divides the fifth foot; thus,

1. Τὸ ποῖον | ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν.

2. Ἀρχὴν βραχεῖαν εἰ λάβοιμεν | ἐλπίδος.

The former of these divisions, though not necessary, is agreeable; the latter constitutes what is called the *Cretic termination*,¹ and leads to the consideration of the

Porsonian Pause.

I. When the iambic trimeter has, after a word of more than one syllable, the cretic termination (— ~ —),² either included in one word; as

Κοῦπτοντα χεῖρα καὶ πρόσωπον ἑμπαλῖν;

or consisting of — ~ and a syllable; as,

Κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' ἔστι δῆ.

Χαῖρ', οὐ γὰρ ἡμῖν ἔστι τοῦτό σοι γέ μῃν;

or of a monosyllable and ~ —; as,

Καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ τῷ καλῶ.

then *the fifth foot must be an iambus*.³

II. Hence the following lines are faulty in metre:

“ *Præsentium | divinitas | cælestium.* ”

Hermann seeks to limit this rule of Porson's by making the regulation not absolute in its nature, but only highly approved of by the tragic writers. *Elem. Doctr. Metr.* p. 71, ed. Glasg.

¹ Sandford, *Gr. Pros.* p. 290.

² The cretic is only another name for the amphimacer.

³ This is Porson's celebrated canon for the pause in tragic trimeters, given in the Supplement to his Preface to the *Hecuba*. Elmsley (*Edinb. Rev.* No. 37) gives the same rule in other words, but not so clearly. “ *The first syllable of the fifth foot must be short, if it ends a word of two or more syllables.* ” The reason why the tragic poets observed this rule respecting the fifth foot of a senarius is sought to be explained as follows by Hermann: “ *Causa autem quare ista vocabulorum divisio displicere debet, hæc est. Quoniam in fine cujusque versus, ubi, exhaustis jam propemodum pulmonibus, lenior pronunciationis decursus desideratur, asperiora omnia, quo difficilius pronunciantur, eo magis etiam aures lædunt: propterea sedulo evitatur illa vocabulorum conditio, quæ ultimum versus ordinem longiore mora a præcedente disjungit, eaque re decursum numerorum impedit ac retardat.* ”

* Ἀτλας ὁ χαλκίοισι νῶτοις οὐρανόν (*Eurip. Ion.* 1);

Τὸ μὴ μάταιον δ' ἐκ μετώπων σωφρόνων (*Æsch. Suppl.* 206);

and are to be corrected as follows:¹

* Ἀτλας ὁ νῶτοις χαλκίοισιν οὐρανόν.

Τὸ μὴ μάταιον δ' ἐκ μετωποσωφρόνων.

III. But when the second syllable of the fifth foot is a monosyllable incapable of beginning a verse, such as *ἄν*, *αὖ*, *γάρ*, *δέ*, *μέν*, *οὖν*, together with all enclitics, *used as such*, then the fifth foot may be a spondee;² as,

Σὺ δ' ἤμιν ἡ μισοῦσα, μισεῖς μὲν λόγῳ.

Σπεύδωμεν, ἐγκονῶμεν ἡγοῦ μοι, γέρον.

IV. The particle *ἄν* is of most frequent occurrence in this position; with respect to which, it must be observed, that it is in this case invariably subjoined to its verb, which always suffers elision; as in the following line:³

Εἴ μοι λόγοις τὴν ὄψιν, εἶποιμ' ἄν τότε.

V. The fifth foot must also be an iambus, although the cretic termination comes after a monosyllable, when that monosyllable is incapable of beginning a verse. Hence the following line is wrong:

Τίνας λόγους ἐροῦσιν, ἐν γὰρ τῷ μαθεῖν (*Æd. Col.* 115);

and we should read, with Elmsley,—ἐν δὲ τῷ μαθεῖν.⁴

VI. Nor should *ἐστ'*, by elision for *ἐστί*, form the first syllable of the fifth foot.⁵

VII. Thus it appears that there are only three cases in which the fifth foot may be a spondee.

¹ Porson, *Suppl. ad Præf. ad Hec.* p. xxxvi.—Elmsley, *Edinb. Rev.* No. 37.

² Porson, *ibid.* p. xxxi. The words in the text, “*used as such*,” refer to the circumstance of the pronouns *σοι*, *μοι*, *με*, *σε*, &c., being sometimes *emphatic*. Sandford, *Gr. Pros.* p. 291.

³ Porson, *ibid.* p. xxxii.—Sandford, *Gr. Pros.* p. 292.

⁴ Elmsley, *Edinb. Rev.* No. 37. This extension of the Porsonian canon, though proceeding from Elmsley, has not met with the universal acquiescence of scholars. Compare *Matthiæ*, *ad Eurip. Phæniss.* 403 (414), and *Scholefield*, *ad Pors. Eurip.* p. 308. (*Phæniss.* 414.)

⁵ Elmsley, *ad Eurip. Bacch.* 246. “*His exceptis, nullum sensarium apud tragicos existere puto, qui, in initio quinti pedis, ἐστ' vel ἐστ' habeat.*”

1. (By far the most frequent) when both syllables of the fifth foot are contained in the same word.
2. When the first syllable of the fifth foot is a monosyllable capable of beginning a verse, and not disjoined from the following syllable by any pause in the sense.
3. When the second syllable of the fifth foot is a monosyllable incapable of beginning a verse.¹

Of Elision and Aphæresis in the Iambic Trimeter.

I. In the iambic trimeter the short vowels ε, ο, and the doubtful α, ι, are elided when the next word begins with a vowel.

II. But the ο of πρό is not elided, nor the ι of περί; in other words, the Attics never place πρό or περί before a word beginning with a vowel.² In compounds πρό is contracted with ε or ο, as προῦκείμεθα, προῦπτος, &c.

III. The ι of the dative plural, third declension, is *never* elided by the Attic poets, that of the dative singular *very rarely*.³

IV. The elision of ε before the particle ἄν is very rare. There are ten instances in Attic poetry similar to ἔγραψ' ἄν, for ἔγραψα ἄν, for one similar to ἔγραψ' ἄν, for ἔγραψε ἄν.⁴

¹ *Elmsley, Edinb. Rev.* No. 37. Some apparent exceptions to the Porsonian canon are not real exceptions: thus, where οὐδέis and μηδέis, so given, ought, in Attic orthography, to be written οὐδ' εἰs, and μηδ' εἰs; and where, in the plays of Sophocles, ἡμῖν, ὑμῖν, are exhibited as spondees, with the last syllable long, whereas that poet employed these pronouns thus, ἡμιν, ὑμιν, with the last syllable short. *Porson, Suppl. ad Præf.* p. xxxv.—*Elmsley*, l. c.—*Sandford, Gr. Pros.* p. 293, *in notis*.

² Compare *Porson, ad Eurip. Med.* 284. "*Tragici nunquam in senarios, trochaicos, aut, puto, anapæstos legitimos, πρὸς admittunt ante vocalem, sive in eadem, sive in diversis vocibus. Imo ne in melica quidem verbum vel substantivum hujusmodi compositionis intrare sinunt; raro admodum adjectivum vel adverbium.*"

³ "*Elmsley*," observes *Sandford*, "denies the legitimacy of the elision in any instance; *Porson*, in the preface to the *Hecuba*, inclines to be more lenient. There are, unquestionably, instances of this elision in Attic verse which all the ingenuity of *Elmsley* has failed to remove; but from its extreme rarity it is inadmissible in modern composition." *Gr. Pros.* p. 297, *in notis*.

⁴ *Elmsley, ad Eurip. Med.* 416. *Blomfield*, however, limits this canon of *Elmsley's* to those cases where confusion might otherwise

V. The long vowels η , ω , and the doubtful υ , are never elided.

VI. A diphthong cannot be elided before a short or doubtful vowel.

VII. The diphthongs of the nominative plural of nouns are never elided either in Attic or Homeric Greek.

VIII. The diphthong $\alpha\iota$ is never elided by the tragic writers in the first or third persons of verbs, nor in the infinitive.¹

IX. The elision of $\alpha\iota$, even in the words $\mu\alpha\iota$, $\sigma\alpha\iota$, $\tau\alpha\iota$, is totally denied by some scholars,² and allowed by others only in the case of $\alpha\iota\mu\alpha\iota$ before ω .³

X. The short vowel is sometimes, in Attic Greek, cut off by aphæresis from the beginning of a word, after a long vowel or diphthong in the close of the preceding word.⁴

XI. The instances in which the initial α appears to be so cut off, are, according to Elmsley, better referred to crasis. Hence, in his opinion, such forms as $\mu\grave{\eta}$ 'μαθεῖ and $\mu\grave{\eta}$ 'ποτῖσασθαι, ought to be pronounced $\mu\grave{\alpha}\mu\alpha\theta\epsilon\acute{\iota}$ and $\mu\grave{\alpha}\mu\alpha\tau\acute{\iota}\sigma\alpha\sigma\theta\alpha\iota$.⁵

Of Crasis and Synizesis.

I. The article, followed by a short, always coalesces into

arise; viz., where first aorists and perfects are employed. "*Neque hanc elisionem poetis Atticis displicuisse credo, præterquam in iis vocibus, ubi confusio inde oriri posset, i. e. in aoristis primis et perfectis.*" Blomf. ad *Æsch. Choëph.* 841.

¹ Erfurdt, ad *Soph. Aj.* 190, where an examination and correction of the different passages that militate against this canon may be seen. On the same side is Elmsley, ad *Eurip. Iph. Taur.* 678. (*Mus. Crit.* vol. ii. p. 292.) Hermann, however, seems inclined not to make the rule so absolute a one, in his remarks on *Soph. Philoct.* 1060. "*Non ubique equidem elisionem diphthongi defendam, sed hic eam nolim sine librorum auctoritate removeri. Nam minus suaviter ad aures accedit λειφθῆσθαι cum ictu in ultima ante cæsuram,*" &c.

² Elmsley, ad *Eurip. Med.* 56. "*Sed hodie inter omnes fere eruditos convenit, dativum ποῖ elisionem pati non posse, licet cum quibusdam vocibus per crasin coalescere possit.*"

³ Blomfield, *Remarks on Matthiæ*, G. G. p. xxxvii., third edition. Incorporated into the fifth edition by Kenrick, p. 87. Compare *Soph. Aj.* 587.—Koen. ad *Greg. Corinth.* p. 171.

⁴ Sandford, *Gr. Pros.* p. 299, in notis.

⁵ Elmsley, ad *Eurip. Heracl.* 460.

long *a*; as, ὁ ἀνὴρ into ἀνὴρ; τοῦ ἀνδρός into τάνδρος, and the like.¹

II. Καί never makes a crasis with εὖ, except in compounds; and never with ἀεί.

III. In words joined by crasis, as κᾶτι, κᾶν, κᾶν (for καὶ ἔτι, καὶ ἐν, καὶ ἄν), and the like, ι should not be subscribed, except where καί forms a crasis with a diphthong containing an iota; as, κᾶτα for καὶ εἶτα; but καπί for καὶ ἐπί, &c.

IV. Μὴ οὐ and ἦ οὐ always coalesce into one syllable with the Attics; thus, τὸ μὴ οὐ τόδ' ἄγγος (*Trach.* 622), is to be pronounced τὸ μου τόδ' ἄγγος, &c.

V. Both in tragic and comic versification, a very frequent synizesis occurs in the words ἦ εἰδέναι, and μὴ εἰδέναι; in ἐπεὶ οὐ, in ἐγὼ οὐ, and in the concurrence of ω ον, and ω ει.

VI. The tragic writers make the genitive singular and plural of the third declension in εως, εων, either monosyllabic or dissyllabic, as suits the verse.

Of Hiatus in the Iambic Trimeter,² &c.

I. Hiatus of any kind is not admitted by the tragic writers into their iambic and trochaic measures. But observe that,

II. When a vowel in the end of a word, after another vowel or diphthong, is elided, a collision takes place between the preceding vowel or diphthong and the vowel or diphthong at the beginning of the next word; thus,

Πασῶν ἀναίδει' εὖ δ' ἐποίησας μολών,
Τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ.

III. The hiatus after τι and ὅτι is admitted in comedy; as, τί αὖ, *Arist. Thesm.* 852; τί ἄν, *Plut.* 464; ὅτι ἀχέσεται, *Av.* 84; ὅτι οὐ, *Ach.* 516, &c.

IV. In exclamations and the use of interjections, the tragic writers sometimes allow a long vowel or diphthong to stand before a vowel; thus,

¹ *Dawes, Misc. Crit.* p. 481, ed. *Kiad.*—*Matthiæ G. G.* § 54. The Ionians and Dorians, on the contrary, contracted ὠνὴρ, τῶνδρος, &c.

² *Sandford's Gr. Pros.* p. 308.

Ὅτοτοϊ, Λύκει' Ἀπολλων' οἱ ἐγὼ, ἐγώ.¹ (*Æsch. Ag.* 1228.)

ὦ οὗτος Αἴας, δεύτερόν σε προσκαλῶ. (*Soph. Aj.* 89.)

V. Interjections, such as φεῦ, φεῦ, &c., often occur *extra metrum*, and sometimes other words, especially in passages of emotion; thus,

Τάλαινα· οὐκ ἔστιν ἄλλη· φαιδρά γ' οὖν ἀπ' ὀμμάτων.²

VI. The diphthongs *αι* and *οι* are occasionally shortened by the Attic poets before a vowel in the middle of a word;³ as,

Παλαῖόν τε θησαύρισμα Διονύσου τόδε. (*Eurip. Electr.* 500.)

Κᾶμ' ἂν τοιαύτη χειρὶ τιμωρεῖν θέλοι. (*Æd. T.* 140.)

*Of the Comic and Satyric Trimeter.**

I. The comic iambic trimeter admits an anapaest into the first five places of the verse; as,

Κᾰτᾰβᾰ | κᾰτᾰβᾰ || κᾰτᾰβᾰ | κᾰτᾰβᾰ || κᾰτᾰβῆ | σομαι. ||
(*Vesp.* 979.)

II. It also admits a dactyl into the fifth place; thus,

Πυθόιμ | εῖθ' ἂν || τὸν χρῆσμ | ὃν ἡ || μῶν ὅτι | νοεῖ. ||
(*Plut.* 55.)

III. It allows of lines without cæsure; and, though somewhat rarely, such also as divide the line by the dipodia of scansion; thus,

Ἀπολῶ τὸν ἄνθρωπον | κάκιστα τουτονί. (*Plut.* 68.)

Σπονδὰς φέρεις | τῶν ἀμπέλων | τετμημένων; (*Ach.* 183.)

IV. It violates the rule respecting the Porsonian pause; thus,

Δοῦλον γενέσθαι παραφρονοῦντος | δεσπότου. (*Plut.* 2.)

Κακῶς ἔπραττον καὶ πένης ἦν· | Οἶδά τοι. (*Ib.* 29.)

Δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν | τοῦ θεοῦ. (*Ib.* 63.)

V. It permits also the concurrence of resolved feet, yet

¹ Compare the language of Blomfield, *ad loc.* "Notanda est ultima syllaba τοῦ ἐγὼ in hiatus porrecta. Hoc ut recte fiat, hiatus in ictum cadere debet."

² *Æd. Col.* 318. Compare *Trach.* 1087.—*Electr.* 1159, &c.

³ Compare page 4, note 3.

⁴ Gaisford, *ad Hephæst.* p. 242.—*Tate, Introd.* p. 9.—*Hermann, Elem. Doctr. Metr.* p. 80, *ed. Glasg.*

not so that an anapæst should come after a dactyl or tribrach.

VI. The iambic trimeter of the satyric drama appears, in its structure, to occupy a middle place between the nicety of the tragic laws and the extreme license of comedy; as far, indeed, as we are able to form any opinion concerning it from the scanty remains that have come down to our times.¹

VII. The anapæst is found, as in the case of the comic trimeter, in the first five places of the verse; the pause is, in like manner, neglected, and trisyllabic or resolved feet are of frequent occurrence.²

We will now return to the most important of the remaining iambic measures.

8. *Trimeter Catalectic.*

ἐχῶν | ἐμ' ὦσ || τέ ναῦσ | ἰπῶμπ || ὄν αὐρ | αῦ. ||

9. *Trimeter Brachycatalectic.*

ζῦγεντ | ἄ παῖδ || ἵ ποῖ | ὄν ᾱ || δῶνᾱν. | ||

10. *Scazon, or Choliambus.*

ὦς οἱ | μέν ᾱ || γεῖ Βοῦ | πᾶλῳ || κᾶτῇ | ρῶντο. ||

I. This measure is nothing more than the iambic trimeter acatalectic, with a spondee instead of an iambus for the sixth foot. Hence its name of scazon (σκάζων, “limping”) or choliambus (χολίαμβος, “lame iambus”).

II. The fifth foot is generally an iambus, since the line would otherwise be too heavy if both the fifth and sixth feet were spondees; though instances of this kind occur even in Theocritus; as,

ὁ μου | σοποι || ὃς ἐν | θάδ' Ἰππ || ὠνάξ | κείται ||
εἰ μὲν | πονη || ρὸς μῇ | ποτέρχ || εὐ τῷ | τύμβῳ. ||

¹ The only satyric drama that has reached us is the Cyclops of Euripides.

² Gaisford (*ad Hephest.* p. 242) inclines to exclude the anapæst from the third place in the satyric trimeter, but without sufficient authority. On the occurrence of trisyllabic feet, consult *Casaubon, de Sat. Poes.* p. 222.

Elmsley,¹ and the authority of the latter has been followed in admitting the anapæst into the fourth place, a license which Porson restricts to the case of a proper name. The only license of the kind will occur, then, in the seventh foot.

V. In the resolved or trisyllabic feet one restriction obtains; that the concurrence of the feet — — — or — — — and — — — in that order never takes place; a rule which, even in the freer construction of the trimeter, is always strictly observed from its essential necessity.

VI. All the trisyllabic feet which are admissible into the comic iambs are employed with much greater moderation in the catalectic tetrameters than in the common trimeters.²

VII. The comic poets admit anapæsts more willingly and frequently into the first, third, and fifth places, than into the second, fourth, and sixth of the tetrameter.³

VIII. We have remarked above, that the most pleasing cæsure in this species of verse falls after the fourth foot. Sometimes the verse is even so constructed as to give a succession of iambic dipodias, separately heard; as the following from Aristophanes, *Plutus*, 253, seq.⁴

᾽Ω πολλὰ δὴ | τῷ δεσπότῃ || ταῦτόν θύμον | φαγόντες,

Ἄνδρες φίλοι | καὶ δημόται || καὶ τοῦ πονεῖν | ἐρασταί.

12. Tetrameter Acatalectic.

I. This measure, called also *Boiscius*, from its inventor Boiscus, is not used by the Greek tragic and comic writers. Hephæstion gives an example from Alcæus, as follows:⁵

Δεξαῖ | μὲ κῶ || μάζοντ | ἄδεξ || αἰ λῖσσ | ὅμαῖ || σὲ λῖσσ | ὅμαῖ. ||

II. The Roman comic and tragic poets, however, made

¹ Porson, *Suppl. ad Præf. ad Hec.* p. xxxix.—Elmsley, *Edinb. Rev.* No. 37. Elmsley is for the admission (though very rarely) of an anapæst of a common word in the fourth place, which opinion we have followed in the scale.

² Elmsley, *Ed. Rev.* No. 37.

³ *Ibid.*

⁴ Tate, *Introd.* p. 10.

⁵ Hermann, *Doctr. Elem. Metr.* p. 102, ed. Glasg.

much use of this species of verse. The Latins called it *octonarius*.

III. This measure allows of one of two cæsuras. Plautus commonly divides it in the fourth arsis, and therefore intended it to be asynartete; which is indicated by the hiatus and short syllable; as in the *Amphitr.* 3, 4, 5, and *Bacch.* 4, 9, 9.

Illē nā | vēm sāl || vām nūn | cīāt || — aūt ī | rāti ād ||
vētūm | sēnīs. ||

O Troī | a ō pātrī || a ō Pērg | āmūm, || — ō Prīā | mē
pērī || istī | sēnēx. ||

In Terence, on the other hand, this kind of verse is not asynartete, because he usually makes the cæsura in the thesis which follows the fourth arsis; as,

Nūnc Am | phītrūō || nēm vōlt | dēlū || dī-mēūs | pātēr ||
fāxō | prōbē. ||

II. Of Trochaic Verse.

I. Trochaic verse derives its name from the foot which prevails in it, namely, the trochee.

II. The trochee, however, as in the case of the iambus, is convertible into a tribrach, and the spondee and anapæst are also admitted, but not the dactyl, except in a proper name.¹ There is this difference, however, between iambic and trochaic measure, that the latter admits the spondee and anapæst into the even places, the former into the uneven.

III. The following are the principal trochaic metres :

1. Monometer Acatalectic, or Base.

ἀστέ | νᾱκτός. ||
πῆματ' | οἰκῶν. ||

Trochaic monometers are usually found in systems, which, as in most other numbers, so in the trochaic also, it is the custom, especially of the comic writers, to form into dimeters. These systems are continued in one unbroken tenour, concluded by a catalectic verse. On this account

¹ Compare remarks under trochaic tetrameter catalectic.

there is no place for hiatus at the end of each verse, nor is it held necessary to conclude a verse with an entire word ; but the whole system is as one verse. Thus in Aristophanes (*Pac.* 339, *seq.*) we have the following :

καὶ βοῦτε, καὶ γελᾶτ' ἦ—
 δη γὰρ ἔξεσται τόθ' ὑμῖν
 πλεῖν, μένειν, κινεῖν, καθεύδειν,
 ἐς πανηγύρεις θεωρεῖν,
 ἐστιᾶσθαι, κοτταβίζειν,
 συβαρίζειν,
 ἰοῦ ἰοῦ κεκραγέναι.

2. Monometer Hypercatalectic.

πὼντῖ | ὦν σᾶλ || ὦν
 Μαῖᾶ | δὼς τὸκ || οὐ
 Bārbār | φ̄ βῶ || q̄.

3. Dimeter Acatalectic.

SCALE.

1.	2.	3.	4.
— —	— —	— —	— —
— — —	— — —	— — —	— — —
	— —		— —
	— — —		— — —

Examples.

ποῑ τρᾶπ | ὦμαῖ || ποῑ πὸρ | εὐθῶ ; ||
 εἰ δέ | τίς ὑπέρ || ὀπτᾶ | χερσίν. ||
 αἰδὼς | ὅτ' Μοῖρ' || ἀνῦμέν | αἰὼς ||
 ἄλυρὸς | ἄχρὸς || ἀνᾶπ' | φῆν'.

4. Dimeter Catalectic.¹

ἦ λῶγ | φ̄ πὸρ || εὐῆ | τᾶι — ||
 καῖ κατ | ᾶ γνῶ || μῆν ἰδ | ρίς. — ||
 τὸ φέρῶν | ἐκ θέ || οὐ κάλ | ὤς. — ||
 Καδμὸς | ἐμὸλ' || τᾶνδ' | γᾶν. — ||

¹ Called also Euripidean,

I. This measure is commonly called the tragic tetrameter; and it has with the tragic writers the cæsura almost always at the end of the fourth foot; as in the lines just given.¹

ὦ πάρος Θήβης ἔνοικοι, | λεύσσει, Οἰδίπους ὄδε,
ὅς τὰ κλείν' αἰνίγματ' ἦδη, | καὶ κράτιστος ἦν ἀνὴρ.

This cæsura, however, is often neglected by the comic poets.

II. The fourth foot of a tragic tetrameter should always end with some word that allows a pause in the sense; not with a preposition, for instance, or an article belonging in syntax to what comes after.²

III. If the first dipodia of the verse is contained in entire words (and so as to be followed at least by a slight break of the sense), the second foot is a trochee, or may be a tribrach;³ as,

ὥς ἄτιμος, || οἰκτρὰ πάσχων, ἐξελαύνομαι χθονός.
καὶ θ' ὁ Βρόμιος, || ὥς ἔμοιγε φαίνεται, δόξαν λέγων.
μητέρος δὲ || μηδ' ἴδοιμι μνήμα' πολεμία γὰρ ἦν.

IV. In every place, except the fourth and seventh, a dactyl of proper names is admitted. This dactyl is chiefly allowed to enter where its two short syllables are enclosed between two longs in the same word; very rarely when the word begins with them; under other circumstances, never;⁴ as,

εἰς ἄρ' | Ἰφίγῆ || νεῖαν | Ἑλένης || νόστος | ἦν πῆ || πρῶμ' | ὄς.

¹ This cæsura is found neglected in *Æschylus, Pers.* 164, where Porson corrects the verse by removing διπλῇ to the end of the line; an emendation of which Hermann speaks rather slightly. (*Porson, Suppl. ad Præf.* p. xliii.—*Hermann, Elem. Doctr. Metr.* p. 52, ed. *Glasg.*) Blomfield follows Porson.

² *Porson, Suppl. ad Præf.* p. xliii.

³ This nicety of structure in the long trochaic of tragedy was first discovered by Porson. Consult *Tracts and Misc. Criticisms of Porson, ed. Kidd.* p. 197.—*Class. Journ.* No. 45, p. 166 seq.—*Malby, Lex. Pros.* p. lxvii. Tate, in his Introduction, p. 12, examines and explains (from his paper in the *Class. Journ.* l. c.) the different lines that appear to militate against this canon of Porson's.

⁴ The principle on which this rule is probably based has already been alluded to in a previous note, page 52.

πάντες | Ελλην || ες στρατ | ὅς δ'ε || Μῦρμιδῶ | νῶν οὐ || σοὶ παρ
 | ἦν.
 ξυγγῶν | ὄν τ' ε || μῆν Πύλᾱ | δῆν τέ || τὸν τᾶ | δ'ε ξῦν || δρωῶντᾶ |
 μῶι.

V. As to scansion, one limitation only obtains ; that -- or $\sim \sim$ in the sixth place, never precedes $\sim \sim$ in the seventh. Even in comedy, a verse like the following is exceedingly rare :

οὔτε γὰρ ναυαγὸς, ἂν μὴ γῆς λάβηται | φερόμενος.

VI. If the verse is concluded by one word forming the cretic termination ($\sim \sim$), or by more words than are to that amount united in meaning, so that after the sixth foot that portion of sense and sound is separately perceived, then the sixth foot is $\sim \sim$ or $\sim \sim \sim$; that is, it may not be -- or $\sim \sim$. Thus,

ἐξελαυνόμεσθα πατρίδος, καὶ γὰρ ἦλθες | ἐξελῶν.
 ἐλπίδες δ' οὐπω καθεύδουσ', αἷς πέποιθα | σὺν θεοῖς.

VII. If from the beginning of a trochaic tetrameter you take away a cretic ($\sim \sim$), or a first pæon ($\sim \sim \sim$), or fourth pæon ($\sim \sim \sim \sim$), a regular iambic trimeter will be formed. Thus,

θᾶσσόν η μ' | ἐχρῆν προβαίνειν ἰκόμην δι' ἄστεος.
 οὐχὶ Μενέ | λεω τρόποισι χρώμεθ' οἰστέον τάδε.
 ἰδῶν ἦ | κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι ;

VIII. The senarius thus formed, however, must always have a penthemimeral cæsuræ, in order that the proper pause may take place at the end of the fourth trochaic foot.¹

Comic Tetrameter Catalectic.

I. The scansion agrees with that of the tragic, except only that the spondee in the sixth sometimes, though very rarely, precedes the tribrach in the seventh ; as in the following line from Philemon :

οὔτε γὰρ ναυαγὸς, ἂν μὴ γῆς λάβηται φερόμενος.

¹ It admits, too, a dactyl, although very rarely, into the fifth place. Porson, *Suppl. ad Præf.* p. xliii.

II. The comic, like the tragic tetrameter, admits the dactyl only in the case of a proper name, and not otherwise.

III. As regards structure, it must be remarked, that the comic poets freely neglect the nice points of tragic verse. They pay little attention to the pause at the end of the fourth foot, and to the rules respecting those divisions which sometimes take place after the first dipodia or before the final cretic. Lines like the following occur in great abundance:¹

πρῶτα μὲν χαίρειν Ἀθηναί | οἰσι καὶ τοῖς ξυμμάχοις.
 ἄττ' ἂν ὑμεῖς | ἐξαμάρτητ', ἐπὶ τὸ βέλτιον τρέπειν.
 πλεῖστα γὰρ θεῶν ἀπάντων ὠφελοῦσαις | τὴν πόλιν.

III. Of Anapæstic Verse.

I. Anapæstic verse admits its proper foot, the anapæst (~~~) with the dactyl, which is said to be admitted κατ' ἀντιπάθειαν. It admits also the spondee, and sometimes, though very rarely, the proceleusmaticus (~~~~).

II. Systems of anapæstic verse are scanned by the dipodia. They are generally dimeter acatalectic.

III. These, however, like other dimeters, have not the last syllable common. A *synapheia* (συνάφεια) or principle of continuous scansion prevails throughout them, so that they run on, from beginning to end, as if they all formed but one verse.

IV. The end of an anapæstic system is marked by a dimeter acatalectic, or, as it is more commonly termed, a parœmiac line, and the last syllable in this line is the only one in this system which is excepted from the law of *synapheia*, and which may be long or short indifferently.

V. The principal anapæstic measures are as follows :

1. Monometer Acatalectic, or Base.

1.	2.
~ ~ ~	~ ~ ~
~ ~ ~	~ ~ ~
~ ~ ~	~ ~ ~

¹ Tate, *Introd.* p. 13.

Examples.

ῥέθους αἰσχ | ὕνει ||
 πολλῶν | μέθ' ὀπλῶν ||
 λῆκτρ' Ἀγᾶ | μέμνων. ||

2. *Monometer Hypercatalectic.*

δῶρι δῆ | δῶρι πῆρ || σᾶν.

3. *Dimeter Acatalectic.*

ῥοτῖς ἄν | εἰποῖ || πῶτῆρὼν | φθίμενῆν ||
 πολλῶ | ῥεύματι || προσηνίσσ | ὁμένουσ ||
 Ζεὺς γάρ | μέγαλῆς || γλωσσῆς | κομποῦς. ||

I. The anapæstic dimeter of tragedy is so named from the striking predominance of the anapæstic foot, though it frequently admits the dactyl and spondee.

II. The proceleusmaticus (~~~~), as βαθυκόμα, is not admitted by the tragic writers into a legitimate anapæstic system. Even in comedy its admission is very rare.¹

III. As has already been remarked, a regular system consists of dimeters acatalectic, with a monometer acatalectic sometimes interposed, generally as the last verse but one of the system, and is concluded by a dimeter catalectic, otherwise called a paroemiac.²

IV. The anapæstic dimeter admits indiscriminately the dactyl and spondee for the anapæst. The scale is as follows :

1.	2.	3.	4.
~~~~	~~~~	~~~~	~~~~
~~~~	~~~~	~~~~	~~~~
~~~~	~~~~	~~~~	~~~~

V. With regard to the arrangement of the feet, the following rules are to be observed :

1. The anapæst and spondee are combined without any restriction, as will appear from the following :

¹ Hermann, *Elem. Doctr. Metr.* p. 239, ed. Glasg.

² The paroemiac took its name from the circumstance of proverbs (παροιμῖαι) being frequently composed in this measure. Compare *Hephæstion*, p. 46, ed. Gaisford.

δέρχθῃθ' | οἰαῖς || αἰκί | αἰσῖν ||  
 διακναῖ | ὁμῆνός || τὸν μῦ | ριῖτῇ ||  
 χρῶνδον ἄθλ | εὐσῶ. ||

2. In the dactylic syzygies the dactyl usually precedes its own spondee, as in the following verses :

ἦκῶ | δολιχῆς || τέρμα κέλ | εὐθοῦ ||  
 διαμείψ | ἄμῆνός || πρὸς σέ Πρῶ | μῆθεῦ ||  
 τὸν πτέρυγ | ὦκῇ || τὸνδ' οἱ | ὠνόν. ||

3. Sometimes the dactyl is paired with itself ; thus, ¹

ὦ μέγα | λα Θέμι || καὶ πῶτνι' | Ἀρτέμι ||  
 ὦ παῖρ | ὦ πόλις || ὦν ἄπῃ | νᾶσθῃν. ||

4. Very rarely does an anapæst or a spondee precede a dactyl in the same syzygy, especially in the last syzygy of the verse. Of the two following instances the first presents the more objectionable form ; the second, succeeded by a dactyl and spondee, can hardly be said to offend at all.²

δαῖμων | ὄδῃ τῖς || λευκῇν | αἰθέρᾳ ||  
 πῶρθμεῦ | ὁμῆνός. || . . .³  
 θυῆτων | δ' ὀλβιῶς || εἰς τέλός | οὐδεῖς. ||⁴

5. An anapæst ought not to be preceded by a dactyl, to avoid too many short syllables occurring together. On this subject, which is one of great awkwardness and difficulty to metrical scholars, the following rules may be laid down.⁵

- (a.) The concurrence of dactyl with anapæst, in that order, is never found within the same syzygy. And hence the following line of Euripides (*Alcest.* 80), as given in the common editions,

ὄστις ἂν ἐνέποι || πότερον φθιμένη,

¹ "Dactyli sæpissime substituuntur anapæstis, nec tantum unus aliquis, sed sæpe etiam plures continui. Quinque continuavit Æschylus in *Agam.* 1561, seq. Septem Euripides in *Hippolyt.* 1361, seq." Hermann, *Elem. Doctr. Metr.* p. 240, ed. Glasg.

² Elmsley, ad *Eurip. Med.* 1050, not. g.—*Id.* ad *Soph., Œd. Col.* 1766.—Tate's *Introd.* p. 15.—Sandford, *Gr. Pros.* p. 314.

³ *Eurip. Androm.* 1228 (1204).

⁴ *Id. Iph. A.* 161 (159).

⁵ Tate, *Introd.* p. 15.—Sandford, *Gr. Pros.* p. 314.

is well corrected by Monk, who reads εἴποι for ἐνέποι.

- (β.) The concurrence of dactyl with anapæst, in that order, is not very often found between one dimeter and another, as in Euripides (*Electr.* 1320, *seq.*) :

. . . . . ξύγγονε φίλτᾱτῆ  
διᾱ γᾱρ | ζευγνῦσ' ἡμᾱς πατρίων.

- (γ.) The combination is very rare where one syzygy 'closes with a dactyl and the next begins with an anapæst, as in the following (*Electr.* 1317) :

θάρσει Πᾱλλᾱδῶς || ὄσῳᾱν ἤξεις.

IV. Thus far of the anapæstic dimeter, when the first syzygy, as most usually it does, ends with a word. This, however, is not always the case; and of such verses as want that division, those are the most frequent, and the most pleasing also, which have the first syzygy after an anapæst (sometimes after a spondee) overflowing into the second, with the movement anapæstic throughout.¹ Thus,

περύγων ἑρετμοῖ | σιν ἑρεσσόμενοι.  
καὶ ξυγχαίρου | σιν ὁμοιοπρεπεῖς.

Here the last syllables of ἑρετμοῖσιν and ξυγχαίρουσιν overflow into the second syzygy, the first syzygy ending after the penultimate syllables of each of these words.

V. In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel so placed as to form a short syllable. The following instances may serve :²

καὶ ἐλειοβάται ναῶν ἐρέται. (*Pers.* 39.)  
ποθέουσαι ἰδεῖν ἀρτιζυγίαν. (*Ib.* 548.)  
οἴχεται ἀνδρῶν. (*Ib.* 60.)  
τῷ Θεσείδα δ', ὄζω Ἀθηνῶν. (*Hecub.* 123.)

VI. The synapheia (συνάφεια), that property of the anapæstic system which Bentley first demonstrated,³ is neither more nor less than continuous scansion, that is,

¹ Tate, p. 16.

² Hermann, *Elem. Doctr. Metr.* p. 237, ed. Glasg.

³ *Dissertation on the Epistles of Phalaris*, p. 150, *seq.*, ed. Lond. 1816.

scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole system, may be long or short indifferently. Thus,

εἰς ἄρθρον ἐμοὶ καὶ φιλότῃτα  
σπεύδων σπεύδοντί ποθ' ἤξει. (*Prom.* v. 199, *seq.*)

Here the last syllable of verse 199 becomes long, from the short vowel *a* in *φιλότῃτα* being united with the consonants *σπ* at the beginning of verse 200. Had a single consonant, or any pair of consonants like *κρ*, *πλ*, &c., followed in verse 200, the last syllable of verse 199 would have been short in violation of the metre. Again,

ὦ μεγάλα θεέμι, καὶ πότνι' Ἀρτεμι,  
λεύσσεθ' ἅ πάσχω. . . . . (*Med.* 161.)

If, after verse 161, ending with a short vowel, any vowel whatever had followed in verse 162, that would have violated the law of hiatus observed in these verses. And if a double consonant, or any pair of consonants like *κτ*, *σπ*, *δμ*, *μν*, &c., had followed in verse 162, the word *Ἀρτεμι*, necessarily combined with those consonants, would have formed a cretic or amphimacer (— ~ —), and not the dactyl required. But *λεύσσεθ'* follows, with the initial *λ*, and all is correct.¹

VII. The law of synapheia, however, is occasionally violated; namely, sometimes in a change of speaker, as *Eurip. Med.* 1368; *Electr.* 1333; *Soph. Œd. Col.* 139, 143, 170, 173, 1757; *Antig.* 931. It is violated sometimes, also, at the end of a sentence, and likewise in exclamations, as in *Æsch. Agam.* 1544.²

VIII. The parœmiac verse has its scale as follows :

1.	2.	3.	4.
— — —	— — —	— — —	—
— — —	— — —	— — —	—

¹ *Tate, Introd.* p. 16.

² Hermann cites also *Soph. Œd. Col.* 188, to prove that the synapheia is sometimes neglected likewise in the case of addresses. But the reading on which he founds this exception has been long corrected. *Sandford, Gr. Pros.* p. 319.

*Examples.*

Αἰγεῦ | πᾶρ' ἔμοι || δεδῶκῃ | σαῖ — ||  
 πᾶν μοι | φῶβερῶν || τὸ πρόσεργον | ὄν. ||

IX. In the parœmiac one limitation as to the concurring feet obtains, namely, that a dactyl in the first never precedes an anapæst in the second place.

X. In this same species of verse, also, the foot before the catalectic syllable must be an anapæst; as,

μέγαλῶν | κῶσμων || κτεᾶτεῖρ | α.

XI. There are, however, some few verses, in which the foot preceding the parœmiac is found to be a spondee; thus,

ἔππων τ' ἐλατήρ Σῶσθᾶ | νης. (*Pers.* 32.)

βέλος ἡλίθιον σκῆψεῖ | εν. (*Agam.* 374.)

ψήφῳ πόλεως γνῶσθεῖ | σαι. (*Suppl.* 8.)

Other examples may be found in the *Sept. ad Theb.* 832, and *Suppl.* 983, but these arise, most probably, from some corruption in the text.¹

XII. In the anapæstic dimeter, as has already been remarked, the first syzygy usually ends with a word; but in the parœmiac this is very seldom the case, and hence a very common shape of this latter species of verse is found in the following line:

ἔχθοῖς ἐπιχάρτ | ἄ πέπονθά.

XIII. The parœmiac sometimes, though rarely, begins with a dactyl; thus,

οὐκ ἀπομούσῶν τὸ γυναικῶν.

But it comes most agreeably to the ear when it presents the last three feet of a dactylic hexameter with an initial syllable;² thus,

πᾶν | μοι φῶβερῶν τὸ πρόσεργον.

ἔ | χθοῖς ἐπιχάρτᾶ πέπονθά.

Or with two initial syllables, when an anapæst begins; as,

φίλῶς | ἐστὶ βεβαῖοτέρως σοι.

¹ *Hermann, Elem. Doctr. Metr.* p. 220, ed. Glasg.

² *Tate, Introd.* p. 18.—*Sandford, Gr. Pros.* p. 316:

XIV. With regard to *position*, the Attics observe the same laws, as to a vowel before a mute and liquid, &c., in the anapæstic dimeter which prevail in the iambic dimeter.¹

XV. The question whether the augment may be occasionally rejected in regular anapæstics still remains undecided.² It is safer not to exercise this license in modern versification.

XVI. In systems of anapæsts the tragic writers neither always employ nor always discard the Doric dialect, at least those peculiarities of it which are usual in the choral parts or admitted into the senarius.

#### 4. Tetrameter Catalectic.

I. This metre, called Aristophanic, from the frequent use of it by Aristophanes, consists of two dimeters, the last of which is catalectic. Its scale is as follows :

1.	2.	3.	4.	5.	6.	7.	8.
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —

#### Examples.

ἀλλ' ἦ | δῆ χρῆν || τῖ λέγειν | ὕμᾱς || σὸφῶν ᾤ | νῖκῃ || σέτ' ἔ τῃν |  
 δῖ.  
 ὦπτῶν | γᾱστῆρᾱ || τοῖς σῦγ | γένεσιν || κᾱτ' οὔκ | ἔσχῶν || ἀμέλῃ |  
 σᾱς.

II. In the first three places, as will appear from the scale, besides the anapæst and spondee, a dactyl may be used; but it must be observed that a dactyl is admitted much more sparingly into the second than into the first place of the syzygy.³

¹ Some instances, however, may be found in the anapæstic dimeter, where a short vowel at the end of a word is *lengthened* before πρ, πλ, &c., in the beginning of the next. Consult *Erfurdt, ad Soph. Aj.* 1120.—*Blomf. ad Æsch. Sept. c. Theb.* 1059.

² Elmsley (*ad Eurip. Med.* 1380) is in favour of the occasional rejection of the augment, but Blomfield (*ad Æsch. Pers.* 912) controverts this opinion. *Sandford, Gr. Pros.* p. 320.

³ In the twelve hundred (or more) tetrameter anapæstics of Aristophanes, only nineteen examples occur of a dactyl in the second place, the only second place of a syzygy which it can occupy. *Ta'e, Introd.* p. 19.

III. A dactyl is also admitted into the fifth place, but is always excluded from the fourth and sixth places.

IV. The two feet — ~ ~, ~ ~ —, in that order, nowhere occur in the anapæstic tetrameter. The catalectic syllable is never preceded by a spondee in the seventh place, which should always be an anapæst. The proceleusmaticus is excluded from the verse.

V. The cæsura always occurs after the fourth foot, which must never end with an article or a preposition. Besides this main division, moreover, there should be likewise another one after the first syzygy, which always gives an agreeable finish to a verse. Thus,

ἀλλ' ἤδη χρῆν | τι λέγειν ὑμᾶς || σοφὸν, ᾧ νικήσετε τῆνδ'.  
ἐν τοῖσι λόγοις | ἀντιλέγοντες· || μαλακὸν δ' ἐνδώσετε μηδέν.

The following verses, faulty on this account,

ξυμβούλοισιν ἀπάσαις ὑμῖν χρήσωμαι. καὶ γὰρ ἐκεῖ μοι,  
ἠνάγκαζεν ἔπη λέξοντάς γ' ἐς τὸ θέατρον παραβῆναι,

have been corrected, the one by Brunck, the other by Porson,¹ thus,

ξυμβούλοισιν | πάσαις ὑμῖν || χρήσωμαι. καὶ γὰρ ἐκεῖ μοι,  
ἠνάγκαζεν | λέξοντας ἔπη || πρὸς τὸ θέατρον παραβῆναι.

VI. In the anapæstic tetrameter, the very same hiatus of a long vowel or diphthong sometimes occurs as in the dimeter.² Thus,

οὗτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐβελήσει, χρυσίου ὄντος;  
οὕκουν δήπου τῆς Πτωχείας Πενίαν φαρμέν εἶναι ἀδελφὴν.

#### IV. Of Dactylic Verse.

##### 1. Monometer Hypercatalectic.

Οἰδίπῳ | δᾶ.³

##### 2. Dimeter Acatalectic.

τῖς δ' ἐπὶ | τῷμβιός.  
οὐ δεῖσ | ἡνὸρᾶ.  
τᾶνδ' γῷ | ναϊκῶν.

¹ *Suppl. ad Præf.* p. lix., seq.—Brunck, ad *Aristoph. Eccles.* 514.

² *Tate, Introd.*, p. 21.

³ This may also be scanned as a choriambic monometer.

Οἰδίπῳδᾶ |



The pure dactylic dimeter consists of two dactyls, as in the first example given; the impure admits a spondee into the first place, and sometimes into the second; it is also found composed of two spondees; as,

πειθῶ | μολπᾶν. (*Agam.* 104.)

πῶμποῦς | τ' ἀρχοῦς. (*Ib.* 122.)

### 3. *Dimeter Hypercatalectic.*

ὦν τ' ἐπὶ | λῆξ' ἄμ' | νᾶ.

οἰκτρὸν | γὰρ πόλιν | ᾧδ'.

### 4. *Trimeter Acatalectic.*

δῦσσ' ἐβί | ἄς μὲν ὕ | βρῖς τέκος |

αἰ Μοῦ | σαῖ τὸν ἔ | ρῶτᾶ. |

### 5. *Trimeter Hypercatalectic.*

ᾧ πόλιν | κλαῦτέ φῖ | λοῖσ' ἰθ' | νῶν.

κοῖμ' ἔ | εἰ φλόγῃ | φ' Κρόν' | δᾶς.

This measure, in its pure state, consists of three dactyls and a syllable over. It admits a spondee into the first place, and sometimes into the second, but never before the catalectic syllable.

### 6. *Tetrameter Acatalectic.*

σᾶ δ' ἔρῖς | οὐκ ἔρῖς | ἀλλ' ἄ φόν | φ' φόνος. |

Οἰδ' ἰπὸ | δᾶ δόμον | ᾧλ' ἐσ' | κρᾶνθηῖς. |

αἰμᾶτ' ἰ | δεῖν φ' | αἰμᾶτ' ἰ | λυγρῶ. |

I. Alcman composed whole strophes in this measure; as,

Μῶσ', ἄγε, Καλλιόπα, θύγατερ Διὸς,

ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἕμερον

ἕμνη καὶ χαρίεντα τίθει χορόν.

II. These tetrameters have no cæsuræ. Among the Latins they were used by both tragic and comic writers. Thus Attius, *ap. Non.* s. v. "Expergite:"

*Heú vigiles properáte, expergite,*

*Péctora tarda sopóre, exsurgite.*

And Terence, *Andr.* 4, 1, 1:

*Hóccine credibile aút memorabile.*

7. *Tetrameter Hypercatalectic.*

οὐδ' ὑπὸ | πᾶρθενί | ἄς τὸν ὕ | πὼ βλεφα | ροῖς.

8. *Pentameter Acatalectic.*¹

πρωτᾶ μὲν | εὐδοκίμ | οὐ στρατὶ | ἄς ἀπὲ | φαῖνόμεθ'.

I. In its pure state, this measure consists of five dactyls. It admits, however, a spondee into every place.

II. In the Eumenides of Æschylus (v. 373, *seq.*) there is a system of pentameters which closes with a trochaic dimeter catalectic; thus,

δοξαί | τ' ἀνδρῶν | καὶ μάλ' ὕπ' | αἰθέρι | σέμναί, |  
 τᾱκόμῃ | ναὶ κατὰ | γᾱν μὲν | θοῦσιν ᾶ | τῆμοι |  
 ἡμέτερ | αῖς ἔφοδ | οῖς μέλαιν | εἰμῶσιν | ὀρχῆσ— |  
 μοῖς τ' ἔπ | ἰφθόν || οῖς.

9. *Pentameter Hypercatalectic.*

βῶσκομῃ | νοὶ λάγῃ | νᾱν ἔρι | κῦμόνᾱ | φέρματῖ | γέννᾱν, κ. τ. λ.  
 (*Agam.* 119.)

10. *Hexameter Acatalectic.*

πρὸς σὲ γέν | εἰᾱδὸς | ὦ φίλῶς | ὦ δοκί | μωτᾱτὸς | Ἑλλᾱδί. |

A pure dactylic hexameter consists of six dactyls throughout. An impure one admits the spondee into all places but the fifth, and the spondee alone, excluding the dactyl, into the sixth place, thus forming the ordinary hexameter of epic verse, or, as it is often called, from its being employed to celebrate the exploits of heroes, *Heroic Verse*.

11. *Heroic Verse.*

I. A heroic verse is composed of six feet, the last of which must be a spondee, while the fifth is almost always a dactyl. The first four may be either dactyls or spondees.

II. Sometimes a spondee is allowed to enter into the fifth place, and the verse is then called *spondaic*. This is done when anything of a grave, solemn, or affecting nature is

¹ The elegiac pentameter will be considered after the hexameter, since it is not properly a *pentameter* measure, but should be called merely *elegiac* verse.

intended to be expressed, or in order to denote astonishment, consternation, vastness of size, &c.

III. This spondee in the fifth place, however, is admissible under the following restrictions: ¹ 1. It must not consist of one entire word.² 2. It must not end with the end of a word, except that word be a monosyllable. 3. It must not consist of two monosyllables.³

IV. A spondee in the third place of the verse may consist of two monosyllables, but not of one entire word.

V. When a genitive in —*οιο* is used, the syllable *οι* must be the first of the foot.

VI. In the close of the verse a short syllable may be lengthened. In other words, the last syllable of the verse is common, and hence a trochee here becomes a spondee.

VII. A word cannot be divided between two lines in Homeric verse, although Simonides and other writers of epigrams have sometimes indulged in this license in the case of proper names. Nor does Homeric poetry allow the elision of a vowel at the end of one line before a vowel at the beginning of the next. Moreover, punctuation, or a pause in the sense, should not be admitted between the fifth and sixth foot.

### *Of the Cæsuras in Heroic Verse.*

I. The term *cæsura* is used by grammarians in two acceptations: first, as applied to whole verses, and, secondly, as applied to single feet.⁴

II. In the former acceptation, *cæsura* means the division of a verse into two portions or members, affording a little pause or rest for the voice in some convenient part, where that pause may take place without injury to the sense or harmony of the line.

¹ Sandford, *Gr. Pros.* p. 258.

² Hence, for *δῆμον, ἦω, &c.*, which occasionally appear in the fifth place, we should read *δῆμοο, ἦοα, &c.*

³ The later writers of hexameters admitted two monosyllables into the fifth place (as —*ᾄδ' ἄ φωνά* in Theocritus), but the practice is not Homeric.

⁴ Priscian uses the term in both acceptations: "*Cæsura vero versum et rhythmum leviolem solent perficere*," &c.; and again, "*Per pedes in quinque dividitur hic versus cæsuras*." (*Prisc. de xii. vers. Æn.* c. 1.—*Op.* vol. ii., p. 276, 277, ed. Krehl.)

III. In the second acceptation, *cæsura* means the division or separation which takes place in a foot, when that foot is composed of syllables belonging to separate words.

IV. These two kinds of *cæsura* will now be considered in order.

### 1. *Cæsura of the Verse.*

I. The favourite *cæsura* of the Homeric hexameter falls after the first syllable of the third foot, or the fifth half foot, and is hence denominated the *penthemimeral*; as,

ἀλλὰ κακῶς ἀφίει || κρατερὸν δ' ἐπὶ μῦθον ἔτελλε.

II. Another principal *cæsura* in a heroic verse is that which falls after the first syllable of the fourth foot, or the seventh half foot, and is hence called the *hepthemimeral*; as,

μή σε γέρον κοίλῃσιν ἐγὼ || παρὰ νηυσὶ κηρίω.

Both this and the previous *cæsura* are sometimes found in the same verse.

III. Another position of the *cæsura* is after a trochee in the third foot; as in the opening line of the *Odyssey*:

ἄνδρα μοι ἔννεπε Μοῦσα || πολύτροπον, ὃς μάλα πολλά.

But the trochee must either be an entire word, as in the example just given (*Μοῦσα*), or must be formed from the last two syllables of a word; as in the following line, where it is formed of the syllable *δονδε*:

αὖτις ἔπειτα πέδῳ δέ || κυλίνδετο λᾶας ἀναιδής.

IV. The beauty of hexameter composition lies as much in the variation of *cæsuras* in the different lines as in the variation of feet in the same line.

V. There are many other *cæsuras* admitted into heroic verse; but in the variety there is one which, on account of its debilitating the strength and harmony of the numbers, was rejected by the best poets. This *cæsura* falls after a trochee in the fourth foot; as,

Πηλεὺς θήν μοι ἔπειτα γυναῖκα || γαμέσσεται αὐτός.  
ἄγχι μάλ', ὥς ὅτε τίς τε γυναικὸς || ἐϋζώνιοιο.

VI. In passages of force or dignity the *cæsura* sometimes falls after the first syllable of the sixth foot; thus,

γαῖαν ὁμοῦ καὶ πόντον ὁρώρει δ' οὐρανόθεν || νύξ.

VII. The bucolic cæsura, so called from its prevalence in bucolic or pastoral poetry, falls after the fourth foot, which, in this case, is most commonly a dactyl. Thus,

ἀδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς || αἰπόλε τήνα,  
ἂ ποτὶ ταῖς παγαῖσι μελίσσεται· || ἀδὺ δὲ καὶ τὸ  
τυρίςδες· μετὰ Πᾶνα τὸ δεύτερον || ἄθλον ἀποισῇ.

This pause is often found in epic verse, and is generally employed by the epic writers in order to strengthen and amplify what is said.¹ Thus, in Homer (*Il.* 4, 424), we have

πόντῳ μὲν τὰ πρῶτα κορύσσεται, || αὐτὰρ ἔπειτα  
χέρσῳ ῥηγνύμενον μεγάλα βρέμει, || ἀμφὶ δέ τ' ἄκρας,

and in Dionysius Periegetes, v. 131,

Αἰγαίου πόντοιο πλατὺν πόρον· || ἔνθα τε κῦμα.

It occurs, also, with the same effect in Latin verse; thus, in Lucretius, 3, 920, and 6, 155, we find

*Insatiabiliter deflebimus; || æternumque.*  
*Denique sæpe geli multus fragor, || atque ruina.*

And in Virgil, *Georg.* 1, 356 :

*Continuo ventis surgentibus, || aut freta ponti.*

Sometimes the epic poets would make the fourth foot a spondee, and the most ancient of them occasionally admitted even a trochee into that place which, by a pause after it, becomes a spondee in pronunciation. Thus, we have the following lines in Homer (*Il.* 11, 36) and Ennius (*Ann.* 1, p. 22, *ed. Hessel.*) :

τῇ δ' ἔπι μὲν Γοργῶ βλοσυρῶπις || ἔστεφάνωτο.  
- *Omnis cura viris uter esset || induperator.*

Theocritus, on the other hand, in the composition of his lines, was careful to make the fourth foot a dactyl, so that, the last two feet being cut off, there would remain a dactylic tetrameter.² Thus,

¹ Hermann, *Elem. Doctr. Metr.* p. 214, *ed. Glasg.*

² Warton, *de Poes. Bucol.* (*Theocrit.* vol. i., p. xxxvi.) Valckenaer was the first to mark the bucolic cæsura in Theocritus. The first seven idylls, with the tenth and eleventh, contain nine hundred and twenty-seven lines, of which not less than seven hundred and eleven

ἀδὺ τῖ | τὼ ψῖθῦ | ρῖσμά καὶ | ᾧ πῖτῦς | —  
 ᾧ πῶτῖ | ταῖς πῶ | γαῖσι μὲ | λῖσδῆται | —  
 τῦρισδ | ἐς μέτᾱ | Πᾶν τὸ | δεῦτέρων | —

VIII. We will now proceed to the second kind of cæsura.

## 2. Cæsura of the Foot.

I. This species of cæsura is equally important with the other, and equally necessary to the harmony and beauty of versification. A verse in which it is neglected, and in which the isolated feet seem to shun all society with each other, is stiff and awkward in the extreme, and wholly devoid of all poetic grace; as the following examples from the old Roman poets, Ennius and Lucilius, will clearly testify.

*Sparsis | hastis | late | campus | splendet et | horret.*  
*Has res | ad te | scriptas | Luci | misimus | Æli.*

II. On the other hand, the frequent recurrence of the cæsura of the foot, which, while it breaks the feet, tends to link the words with each other, greatly contributes to the flow and harmony of the verse. As in the following passage from Theocritus:

ὦ Πάν, | Πάν, αἴτ' | ἐσσι κατ' | ὄρεα | μακρὰ Λυ | καίω,  
 αἶτε τύγ' | ἀμφιπο | λείς μέγα | Μαίναλον | ἔνθ' ἐπὶ | νᾶσον  
 τὰν Σικε | λάν, Ἑλί | κας δὲ λί | πε ῥίον, | αἰπύ τε | σᾶμα  
 τῇνο Λυ | καονίδ | αο, τὸ | καὶ μακάρ | εσσιν ᾶ | γαστόν.

III. The cæsura of which we are now treating may either be *syllabic*, *monosyllabic*, or *trochaic*.

IV. The *syllabic cæsura* is when the first part of the foot, that is, the part before the break, consists of a syllable belonging to a preceding word. Thus, in the lines of Theocritus just quoted, λείς μέγα in the second verse is an instance of syllabic cæsura, the syllable λείς forming the first part of the dactyl, being a syllable belonging to ἀμφιπολεῖς which precedes.

V. The *monosyllabic cæsura* is when the first part of

---

have this cæsura. Virgil's Eclogues consist of eight hundred and thirty lines, but of these only two hundred and thirty-two conform to the bucolic model.

the foot consists of a monosyllable ; as ὦ Πάν, in the commencement of the passage just given from Theocritus, and Πάν, αἶρ', the foot that succeeds.

VI. The *trochaic cæsure* is when the first part of the foot consists of a trochee ; as, ἑσσι κατ', and μακρᾶ Λυ, in the line just referred to.

Two subjects remain to occupy our attention under the head of heroic verse ; the *Digamma* and the *Ictus Metricus*, each of which will be considered in order.

### 1. *The Digamma.*

I. The whole subject of the digamma rests on the following remarkable fact. A certain number of words beginning with a vowel, especially the pronoun οὐ, οἱ, ἐ, and also εἶδω, εἵκα, εἰπεῖν, ἀναξ, Ἰλιος, οἶνος, οἶκος, ἔργον, ἴσος, ἕκαστος, with their derivatives, have in Homer so often the hiatus before them, that, leaving these words out of the account, the hiatus, which is now so frequent in Homer, becomes extremely rare, and in most of the remaining cases can be easily and naturally accounted for. These same words have also, in comparison with others, an apostrophe very seldom before them ; and, moreover, the immediately preceding long vowels and diphthongs are far less frequently rendered short than before other words.¹

II. From an attentive examination of the subject, the illustrious Bentley was led to conclude, that the words before which these deviations from the usual rules of prosody took place, although beginning with a vowel, must have been pronounced at least, if not written, as if beginning with a consonant. He recollected, that some ancient grammarians mentioned a letter as more particularly used by the Æolians or most ancient Greeks, and that its existence might be traced in the changes which some Latin words, derived from the Æolic Greek, had undergone ; as, οἶνος, *vinum* ; ἰς, *vis* ; οἶκος, *vicus* ; ἦρ, *ver*. The letter alluded to, which, from its form, has the name of *digamma* or *double gamma* (F), is yet to be seen in some ancient

¹ *Buttmann, Ausf. Gr. Sprachl.* p. 27.—*Buttmann's Larger Gr. Gr.* p. 28, *Robinson's transl.*—*Maltby, Greek Gradus*, p. xi., seq.

inscriptions and on coins; and it supplies the data for resolving the cases of metrical difficulty where the lengthening of a short syllable uniformly takes place before particular words.

III. Let us examine some of the instances which are found at the very opening of the *Iliad*: Ἀτρεΐδης τε ἄναξ ἀνδρῶν (v. 7.)—Ἀγαμέμνονι ἦνδανε θυμῷ (v. 24.)—Ἀπόλλωνι ἀνακτι (v. 36).—ὁ δ' ἦϊε νυκτὶ ξοικῶς (v. 47).—θαροσήσας μάλα, εἰπέ (v. 85). In all these cases, according to the practice of the language in the days of Attic purity, the short vowel ought to have been elided before ἄναξ, ἦνδανε, &c. But if we write *Fánaξ*, *Fḥndane*, &c., or fancy the words pronounced *wánaξ*, *wḥndane*, *wewoikῶs*, *wειπέ*, &c., the difficulty will in a great degree disappear.¹

## 2. *The Ictus Metricus.*²

I. There are, however, cases of syllables not merely at the end, but in the beginning and middle of words, where the digamma cannot operate, and which must be accounted for in a different manner. Thus, at the end,

οὔτε θεοῖς, εἴπερ τις ἔτι νῦν δαίνυται εὐφρων. (*Il.* 15, 99.)

οἱ τε κυβερνήται, καὶ ἔχον οἰήϊα νηῶν. (*Il.* 19, 43.)

ἔγχει ἐρειδομένῳ ἔτι γάρ ἔχον ἔλκεα λυγρά. (*Ib.* 49.)

At the beginning and end; as,

φίλε κασίγνητέ κόμισαί τέ με . . . . (*Il.* 5, 359.)

In the middle; as,

καὶ τὰ μὲν ἔπταχα πάντα διέμοιράτο δαΐζων. (*Od.* 14, 434.)

II. The question naturally arises, upon what principle are such violations of quantity to be explained? Evidently on the following: In scanning any verse, the voice naturally rests longer upon the place where a long syllable is necessary than where it may be dispensed with. In the heroic verse we lay greater stress upon the long syllable of the dactyl,

¹ The doctrine of the digamma, however, and its introduction into the text of Homer, still requires illustration. For an able examination of the whole subject, consult *Thiersch*, *Gr. Gr.* p. 295, *Sandford's transl.*

² *Maltby*, *Greek Gradus*, p. xii, seq. Compare remarks on *Arsis*, page 44 of this volume.



and pause more deliberately there than upon either of the short ones. The same preference is naturally given to the first syllable of the spondee, which is equally long as in a dactyl, rather than to the second, which corresponds to the short syllables. We cannot pretend to know anything about the way in which the contemporaries of Homer pronounced poetry. But, where so much was left to recitation, it is probable that the difference between long and short syllables, or those which occupied respectively the places of long and short, would be more marked than at a subsequent age, when refinement might moderate the vehemence of intonation, and the readier access to writing superseded the necessity of reciting. Certain, however, it is, that, when we perceive short syllables lengthened, and cannot have recourse to the aid of a digamma, we find that they occupy the long place of the dactyl. We therefore account for the temporary elongation by considering the place which they occupy in the verse; and we call it the effect of *ictus metricus*, or *arsis*.

III. Upon this simple principle, then, the greater part of those metrical phenomena which have so much perplexed the commentators on Homer will be found to receive a satisfactory explanation. Thus,

αὐτὰρ ἔπειτ' αὐτοῖσι βέλως ἐχευεὺκὲς ἐφίει. (Il. 1, 51.)

Here the syllable *λως* in *βέλως* is made long, although short in itself, because it occupies the first or long place of the dactyl, and therefore receives the *ictus* or stress of the voice. For the same reason, the initial syllable of *διὰ* becomes long in the first of the following verses, although it is short (which is its natural quantity) in the second. Thus,

διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,  
καὶ διὰ θώρηκος πολυδαίδαλου ἡρήρευστο. (Il. 3, 357, seq.)

So, again, the first syllable of *Ἄρες* appears both long and short in one and the same verse; as *Ἄρες*, *Ἄρες*, *βροτολογέ* . . . . (Il. 5, 31.)

IV. In both these cases, the long and unusual pronunciation is in *arsis*, or on the long syllable of the dactyl;

while the short and usual one is in *thesis*, or laid on one of the short syllables of the dactyl.

### 10. Elegiac Pentameter.

I. This measure, although commonly called elegiac pentameter, a name which we have here, in obedience to custom, allowed it to retain, is more correctly denominated *elegiac verse*.¹

II. The construction of this species of verse is as follows. The first two feet may be either dactyls or spondees; then comes a long syllable, to which succeed two dactyls, followed by another long syllable. Thus,

SCALE.

1.	2.	3.	4.	5.	6.
— — —	— — —	—	— — —	— — —	—
— — —	— — —	—	— — —	— — —	—

III. Hence the elegiac pentameter may be considered to be composed of two *dactylic penthemimers*, or, in other words, of two *dactylic trimeters catalectic* joined together.

IV. The place of the cæsure, which should always be at the end of a word, is after the fifth half foot, or after the middle long syllable; a rule which is inviolably observed except in the case of a proper name, of which we have an instance in Callimachus. *Frag.* cxcii.²

Ἰερὰ νῦν δὲ Διοσκουρίδω γενεή.

V. Some of the old grammarians, however, viewing this species of verse as pentameter, made it consist of two dactyls or spondees, followed by a spondee and two anapaests, according to the following scheme:³

1.	2.	3.	4.	5.
— — —	— — —	— —	— — —	— — —
— — —	— — —	— —	— — —	— — —

VI. Hephæstion, however, who has been followed by almost all modern scholars, regards it as composed of two

¹ Hermann, *Elem. Doctr. Metr.* p. 225, ed. Glasg.

² Hephæstion, p. 93, l. 11, ed. Gaisf. Callimachus is defended by D'Orville, *Vann. Crit.* p. 481.

³ Compare Quintilian, 9, 4, 38.—Terent. Maur. 1757, seq.

dactylic penthemimers,¹ according to what we have already stated. That this is the proper view to take of its structure seems certain from the fact of the cæsural pause falling after the fifth half foot.

VII. We will now give specimens of the verse, with the two modes of scanning :

ἐρπῦλλ | ὅς κεῖτ | αῖ || ταῖς Ἑλί | κῶνῳ̃ | σῖ |  
ναῖ φίλῃ | τῶν πᾶρᾶ | σοῦ || τοῦτ' ἀνέρ | ἀστῶτᾶ | τῶν.

Or,

ἐρπῦλλ | ὅς κεῖτ | αῖ ταῖς | Ἑλίκῶν | ῥῶσῖ |  
ναῖ φίλῃ | τῶν πᾶρᾶ | σοῦ τοῦτ' | ἀνέρᾶστ | ὅτᾶτῶν. |

VIII. An elision in the cæsura is not regarded as injurious to the verse.² Thus we have in Meleager, 12, 4, and Callimachus, *Ep.* 37,

τὸν τριπάνουργον Ἔρωτ' || ἔπλασεν ἐν κραδίᾳ.  
ἀκρήτου προποθείς' || ᾗχετ' ἔχουσα κύλιξ.

IX. An elegiac pentameter should not consist of feet composed of separate words, as the following from Theognis, 448.

οὕτως | ὥσπερ | νῦν || οὐδενὸς | ἄξιος | εἶ. |

X. In the previous part of the elegiac pentameter, that is, the part preceding the cæsura, it is more elegant to have a spondee following a dactyl than a dactyl following a spondee, as decreasing numbers suit the measure better than increasing ones. The difference will be perceptible in the following lines :

πολλάκι τὰν αὐτὰν || δις μετέθηκε κόμαν.  
πέξεται λιπαρὸν || σμασαμένα πλόκαμον.

XI. This species of verse is customarily subjoined to the heroic hexameter, thus forming the most ancient kind of strophes, having the name of ἐλεγεία. It has been once

¹ Τοῦ δὲ δακτυλικοῦ πενθημιμεροῦς δις λαμβανομένου γίνεται τὸ ἐλεγείον, κ. τ. λ.—*Hephæst.* p. 92, *ed. Gaisf.* Compare the language of the scholiast, p. 116. Βέλτιον δὲ οὕτω μετρεῖν ἐπεὶ καὶ εἰς δύο διήρηται πενθημιμερῇ, κ. τ. λ.

² *Hermann, Elem. Doctr. Metr.* p. 226. The case is different, however, in Latin verse, where such an elision is regarded as a blemish. It occurs in Catullus, 68, 82; 68, 90; and 75, 8; but he is here imitating the Greeks. Compare *Ramsay's Lat. Pros.* p. 183.

used in tragedy by Euripides (*Androm.* 103, *seq.*). On account of the equality of its members, the elegiac pentameter cannot well be often repeated alone. Nor has it been so repeated, except in the *Epigr.* 4 of Philip of Thessalonica (*Brunck. Anal.* vol. ii., p. 212), and by Virgil in that sportive effusion, *sic vos non vobis*.¹

### 11. Æolic Verses.

I. Æolic verses are composed of pure dactyls, except the first foot, which may be any dissyllabic one whatsoever. In other words, they are dactylic verses with a base.² The scholiast on Hephæstion (p. 177, *ed. Gaisf.*) admits spondees also instead of dactyls.

II. These verses are apparently to be divided into two kinds; the one used by the Doric poets, whom the Attic dramatic writers followed, and the other by the Æolic lyric poets.

III. The Doric poetry excludes a pyrrhic from the base, admitting only an iambus, trochee, or spondee; and, after the base, allowing a place to spondees, also, instead of dactyls. The Æolians, on the other hand, put a pyrrhic also in the base; the rest of the feet they appear to have kept pure dactyls.³

IV. Hephæstion mentions the following kinds of Æolic verses: 1. The *trimeter* (which may be termed more properly the *dimeter*) *catalectic on two syllables*; as,

θυρω | ρῶ πόδες ἐπτορόγυιοι,  
τὰ δὲ | σύμβαλα πεντεβόεια·  
πίσυγ | γοι δὲ δέκ' ἐξεπόνασαν.

2. The *tetrameter* (more properly *trimeter*) *acatalectic*; as,

ἔρος | δ' αὐτὲ μ' ὁ λυσιμελὴς δονεῖ,  
γλυκύ | πικρον ἀμάχανον ὄρπετον·  
'Ατθί, | σοὶ δ' ἐμέθεν μὲν ἀπήχθετο  
φροντισ | δην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

¹ Hermann, *Elem. Doctr.* p. 227, *ed. Glasg.*

² By "a base" metricians mean two syllables put before a verse or metrical clause, and which are to be pronounced somewhat apart. An *anacrusis*, on the other hand, is a prefix of a single syllable.

³ Hermann, *Flem. Doctr. Metr.* p. 228, *ed. Glasg.*

3. The *pentameter* (more properly tetrameter) *catalectic* on two syllables ; as,

τέφ | σ', ὦ φίλε γαμβρέ, καλῶς ἑικάσδω ;  
ὄρπα | κι βραδινῶ σε μάλιστ' ἑικάσδω.

4. The *pentameter* (more properly tetrameter) *acatalectic* ; as,

ἡρά | μαν μὲν ἐγὼ σέθεν, Ἀτθί, πάλαι πόκα.

5. The *hexameter* (more properly pentameter) *catalectic* on two syllables, which the ancient metricians call ἔπος Αἰολικόν. Thus,

κέλο | μαί τινα τὸν χαρίεντα Μείωνα καλέσσαι,  
εἰ χρὴ | συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

V. Æschylus (*Pers.* 866, *seq.*) has many verses of this kind, and some of them very long, but admitting spondees, too, after the Doric manner.¹

## 12. Logaædic Verses.

I. These verses are generally classed with dactylic. They consist of two, three, or four dactyls, followed by any number of trochees.

II. Logaædic verses (Λογαοιδικὰ μέτρα) are so called from their appearing to hold a middle station between song and common speech ; the dactylic measure being the lofty language of poetry, while the trochaic approaches more nearly to that of ordinary discourse.

III. The form most commonly used was two dactyls followed by two trochees, which is the same with what is called the minor alcaic, or dactylico-trochaic of the Horatian stanza in Latin poetry. Thus,

καὶ τῖς ἐπ' | ἑσχατὶ | αἰσὺν | οἴκεις |  
κραῖννῳφῶρ | οἱ δὲ μ' ἔ | πᾶμφαν | αὔραι.

IV. To this metre may also be referred what is called choriambic dimeter catalectic. Thus,

ἡδσὺν ᾠρ | ματεῦσας. *Chor. dimeter catalectic.*  
ἡδσὺν | ᾠρμᾶ | τεῦσας. | *Logaædic.*

¹ This is Hermann's opinion. Burney and Gaisford make them common dactylic verses. *Herm. Elem. Doctr. Metr.* p. 230, *ed. Glasg.*—*Burn. Tent. Pers.* p. 40.—*Gaisf. ad Hephest.* p. 275.

V. Burney¹ gives the following scheme of variations of logæædic verses.

— — — | — —	<i>Called also Adonic.</i>	
— — — | — — —	<i>Choriambic dimeter catalectic.</i>	
— — — | — — — | — — — —		} <i>Logæædic.</i>
— — —   — — —   — — —   — — — —		
— — —   — — —   — — —   — — —   — — — —		
— — —   — — —   — — —   — — —   — — — —		

VI. Logæædic metre is found interspersed, among other kinds, through the lyric poets and the choruses of the scenic writers.

VII. Verses may often appear to be logæædic which in reality have other numbers, chiefly antispastic and choriambic, especially in the dramatic poets. These discover themselves both by measures in the antistrophe foreign from logæædic numbers, and by an association with other numbers, which shows that they are to be reckoned among these rather than logæædic.

VIII. By prefixing a base to logæædic numbers we obtain a Glyconic, Pherecratic, or Phalæcian hendecasyllabic. Thus,

— — — | — — | — — |	<i>Logæædic.</i>
∴ ∴ | — — — — | — — | —	<i>Glyconic hypercatalectic.</i>
— — — | — — |	<i>Logæædic.</i>
∴ ∴ | — — — — | —	<i>Pherecratic.</i>
— — — | — — | — | — — |	<i>Logæædic.</i>
∴ ∴ | — — — | — — | — — | — — |	<i>Phalæcian.</i>

### V. Of Choriambic Verse.

I. Choriambic *monometer hypercatalectic* consists of a choriambus and a syllable over. It is also called Adonic, and is the same as an impure dactylic dimeter. Thus,

τῆδε κομῆζ | εἰς. (*Iph. A.* 156.)

II. Choriambic *dimeter catalectic* is formed of a choriambus and a bacchius, or an iambic syzygy catalectic.

¹ *Tentamen*, p. lxvi.

This verse is called Aristophanic, as it is frequently found in Aristophanes, mostly joined with dimeters acatalectic.

ἦοσιν ἄρ | μᾶτευσᾶς. (*Eurip. Orest.* 988.)

μᾶρμαρρόεσσ | ἄν αἰγλᾶν. (*Soph. Antig.* 610.)

καῖνον ὅπως | φᾶνῆσει. (*Arist. Vesp.* 526.)

III. Choriambic *dimeter acatalectic* is either pure or impure. The first consists of two choriambi; as,

μᾶντις ἐκλᾶγξ | ἐν πρόφερῶν. (*Agam.* 202.)

ἐκ φρένός, ᾶ | κλαῖόμενᾶς. (*Sept. Th.* 926.)

An impure dimeter admits an antispastus into either place for a choriambus. When it occurs in the first, the verse is called by some metricians "*Glyconeum Polyschematistum.*"

Another form of the impure choriambic dimeter consists of a choriambus and diiambus, or the contrary. Thus,

ὑψιμέδοντ | ἄ μὲν θέων.

γᾶρ ἦδ'ε τᾶξ | ἰς πτέρυγῶν.

IV. Choriambic *dimeter hypercatalectic* is not often found. The two following verses are from Sophocles, in the latter of which the choriambus of the second place is represented by the diiambus. As,

τᾶν ὃ μέγας | μῦθος ἄεξ | εἰ. (*Ajax*, 226.)

νῦν γὰρ ἔμοι | μέλει χόρεῦ | σαῖ. (*Ibid.* 701.)

V. Choriambic *trimeter catalectic* consists of two choriambi and a bacchius. The first foot, however, is often a diiambus, as in *Eurip. Med.* 431.

οὐ δ' ἐκ μὲν οἶκ | ὦν πατριῶν | ἐπλευσᾶς.

VI. Choriambic *trimeter acatalectio* consists of three choriambi. As,

μῦρι' ἅπ' αἰσχ | ρῶν ἀνᾶτελλ | ὀνθ' ὅς ἐφῆ.

In the following example from Euripides, *Iph. Aul.* 1036, the long syllable in the first foot is resolved; and we have a proceleusmaticus with a long syllable.

τις ἄρ' ὑμέναι | ὅς διᾶ Δῶ | τοῦ Λῆβύος.

VII. Choriambic *tetrameter catalectic* consists of three choriambi and a bacchius ; as,

εἰ σὺ μέγ' αὖ | χεῖς ἑτέροϊ | σοῦ πλεόν οὐ | μέλωνταί.

This measure is called Sapphic by Servius. Besides the tragedians, Anacreon always employs it, putting a diiambus in the second place ; as,

ἐκ ποτᾶμοῦ | πᾶνερχόμεαι | πᾶντᾶ φέρου | σᾶ λᾶμποᾶ.

VIII. Choriambic *tetrameter acatalectic* is used by Anacreon, a choriambus and diiambus being put promiscuously, except that in the end there is almost always a diiambus. Thus,

πρῖν μὲν ἔχων | κερβερίων, | κάλυμματ' ἑσφ | ἠκῶμένᾳ  
καὶ ξυλίνους | ἀστράγαλους | ἐν ὧσ' καὶ | ψιλῶν περὶ.  
πολλὰ μὲν ἐν | δοῦρι τίθεις | αὐχένᾳ πολλᾶ | ἃ δ' ἐν τροχῷ.

IX. Choriambic verses are met with, beginning with an anacrusis ; as in Æschylus, *Sept. Theb.* 330.¹

ἰπ' | ἀνδρὸς Ἀχαιῶν | οὐ θεῶθεν | πέρθόμενᾶν | ἀτιμῶς.

Of which kind some metres of the Æolic lyrics appear to be, which, by grammarians, are accounted ionics a majore ; as the following of Sappho (*ap. Hephæst.* p. 64. *ed. Gaisf.*) :

εὐ | μὀρφότερᾶ | Μνασιδικᾶ | τὰς ἀπᾶλᾶς | Γύριννῶς.  
ἀ | σᾶρπότερᾶς | οὐδ' ἄμ' ἐπ' ὦ | ρᾶνᾳ σέθεν | τῷχοισᾶ.

X. The choriambics most in use are those with a base, which ancient metricians erroneously ranked among antispastic verses. But if they were antispastic, they could never begin with a trochee or pyrrhic, and they would have the last syllable of each antispastus doubtful.

XI. The shortest of these verses has one choriambus ; as in Æschylus, *Suppl.* 42.

νῦν ἐν | ποῖον ὁμοῖς.

Next to that is the *hypercatalectic*, commonly called *Pherecratic* ; as in Æsch. *Sept. Theb.* 301.

τοὶ μὲν | γὰρ ποτὶ πύργῳ | οὐς.

Then the *Glyconic*, in the same, v. 325.

δουλεί | ἄν ψᾶφᾶρᾶ | σποδῶ.

¹ Hermann, *Elem. Doctr. Metr.* p. 274, *ed. Glasg.*



The most common is the *dimeter hypercatalectic*; as in Sophocles, *Aj.* 628.

οὐδ' οἰκτρ | ἄς γῶδν ὀρ | νῖθῶς ἄῃ | δοῦς.

## VI. Of Antispastic Verse.

I. An antispast is composed of an iambus and trochee (— — | — —).

II. Several antispasti seldom follow one another, because these numbers have a very disagreeable and uncouth movement; as if one were to divide the following choriambic verse, with a base, after the manner of the grammarians:

κατθνᾶσκει Kῦ | θερῇ ἄβροῶς | Ἀδῶνις. τί | κῆ θεῖμῃν;

III. To soften this asperity, the poets increased the antispastus by one syllable, from which arises a dochmius (— — — — —), associated it with other numbers, and made use of frequent resolutions.

IV. The antispast being composed, as has just been remarked, of an iambus and trochee, any variety of the iambus is admitted into the first part of the foot, and any variety of the trochee into the second. Hence we get the following kinds of antispast:

1.	2.
— —	— —
— — —	— — —
— — —	— — —
— — —	— — —
— — —	— — —

V. In other words, the first or iambic part of the antispast may be either an iambus, tribrach, spondee, anapæst, or dactyl; and the second or trochaic part may be either a trochee, tribrach, spondee, or anapæst.

VI. Instead of an antispast, an iambic or trochaic syzygy is occasionally used; as,

— — | — —  
— — | — —

VII. The second foot of the iambic syzygy also admits a dactyl; as

— — | — — —

VIII. An antispastic monometer is rare. Thus, in Æschylus, *Agam.* 1151, 1161, we have,

ω̄ π̄οτνί' Ἡρᾶ |  
ω̄ φιλ' Ἀπολλῶν. |

IX. Nor is the dimeter frequent. Æsch. *Agam.* 1151, 1161.

ν̄ο̄μ̄ον̄ ἄν̄ο̄μ̄ον̄ οἱ | ἄ τ̄ις ξοῦθᾶ.  
τῖ δ' ἐπιφ̄ο̄βᾶ δῦσ | φᾶτῶ κλαγγᾶ.

X. The other kinds of antispastic verse are extremely various. A few may be here enumerated.

*Dimeter Brachycatalectic.*

ἔμοῑ χρ̄ην̄ ξ̄υμ̄ | φ̄ῶρᾶν. (*Eurip. Hec.* 627.)

*Dimeter Hypercatalectic.*

ἔμοῑ χρ̄ην̄ π̄ῃ | μ̄ον̄ᾶν γ̄εν̄εσθ̄ | αῖ. (*Hec.* 628.)  
κ̄ῶπᾶ̄ π̄ε̄μ̄π̄ο̄ | μ̄εν̄ᾶν τ̄ᾶλᾶιν̄ | ᾶν. (*Ib.* 455.)  
τ̄ᾶλᾶιν̄' οὐ̄κ̄ε̄τ | ἱ σ' ἐμ̄βᾶτεῦ | σῶ. (*Ib.* 901.)

*Trimeter Acatalectic.*

ἄλλ' ᾶ μοῖρ̄ιδ̄ | ῡᾶ τ̄ις δῦ | νᾶσ̄ις δεινᾶ. (*Ib.* 950.)

*Trimeter Brachycatalectic.*

τ̄ᾶλᾶιν̄αῑ τᾶλ̄ | αῖνᾶῑ κ̄ῶραῑ | Φρ̄υγῶν. (*Ib.* 1046.)

*Trimeter Catalectic.*

ἄθ̄υρσοῖ̄ δ' οἱ̄ | ἄ ν̄ιν̄ δρᾶμ̄ον̄τ | ε̄ βᾶκχαῖ. (*Orest.* 1502.)

XI. Among the tragic writers chiefly, the antispastus is often associated with other numbers, mostly iambic and trochaic. Of these the iambic are not such as have been previously treated of, which proceed by syzygies or dipodiae, but of another kind allied to antispasts. This kind, because they consist of shorter orders, and, therefore, admit a doubtful syllable even into those places from which it is excluded in syzygies (whence arises a *broken* and *feeble* movement), are called *Ischiorrhogic Iambics*.

XII. These verses are found even without any antispastus added. Thus, *Soph. Electr.* 504, *seq.* :¹

ὦ Πέλο | πὸς ᾧ | πρὸσθεῖν  
 πῶλυπὸν | ὅς ἱππ | εἰᾶ  
 ὦς ἐμὸ | λῆς αἰ | ἀνῆ  
 τὰδὲ γὰ. | *Cretic.*  
 εὐτὲ γάρ | ὁ πόντ | ἰσθεῖς  
 Μῦρτίλος | ἔκοι | μᾶθῃ, κ. τ. λ.

### *Dochmiac Verses.*²

I. A dochmius consists of an antispast and a long syllable, thus, — — — — ; and, therefore, a simple dochmiac is the same as antispastic monometer hypercatalectic.

θεῶν ἦ θεῶν.

II. Two of these feet or verses are continually united together in such a manner, and with such various combinations of feet, that almost any two penthemimers put together may claim the name of dochmiac dimeter.

III. A pure dochmiac dimeter is not of frequent occurrence. The following are three instances :

βῶα χρίμπτεται | πῶταται βρέμει. (*Sept. Th.* 84.)

κύκλουται φῶβος | δ' ἄρειων ὄπλων. (*Ib.* 114.)

δικὰ καὶ θεοὶ | σὶν οὐ ξυμπῖτνεῖ. (*Hec.* 1013.)

IV. Impure forms of the dimeter dochmiac are varied almost *ad infinitum*. Thus, the following occur in the chorus, *Æsch. Sept. Th.* 79, *seq.* :

μέθειται στρατὸς | στρατὸς πέδων λίπων  
 ρεῖ πῶλὺς ὠδὲ λέως | προδρόμους ἱπποτάς.  
 αἰθέριῳ κόνις | μέ πειθεὶ φάνεισ'  
 ἄμαχέτου δίκαν | ὑδάτος ὀροτύπου  
 ἰὼ θεοὶ θεαὶ τ' | ὀρῶμενον κάκων  
 ἄλευσάτε βῶα δ' | ὑπὲρ τεῖχεων.  
 τίς ἄρ' ῥύσεται | τίς ἄρ' ἐπαρκέσει;

¹ Hermann, *Elem. Doctr. Metr.* p. 147, *ed. Glasg.* Hermann's arrangement, however, of these verses is opposed by Wunder, *Conspect. Metr.* &c. *ad loc.*

² For a more detailed account of dochmiac verse, consult Seidler, *de Versibus Dochmiacis*, Lips. 1812, 8vo.—Burnei Tentamen de *Metris ab Æschylo in Choricis Cantibus adhibitis*, p. xx., *seq.* (*Introd.*).—Maltby, *Observat. ad Morell. Gr. P. Lex.* p. lxx.

πέπλων καὶ στέφῶν | πότ' εἰ μὴ νῦν, ἀμ—φι.  
 σὺ τ' Ἀρῆς φεῦ φεῦ, | Κᾶδμοῦ ἑπώνυμον  
 ἐν τῇ μάχῃς μακάρ' | ἄνᾶσσά προῖ πόλεως  
 ἰὼ τέλειοι | τέλειαι τῇ γᾶς.

V. A dochmiac is sometimes connected with a cretic, either pure or resolved; thus,

ἐπαπύλον | ἔδος ἐπὶ ῥύου. (*Sept. Th.* 151.)  
 τᾶσδ' ἐπὶ | γόφῳ λᾶκῆς πόλιν. (*Ib.* 154.)

VI. Pherecratic and Glyconic verses are commonly ranked under antispastic, but they are more correctly to be regarded as choriambic with a base.¹

### VII. *Of Ionic a Majore Verse.*

I. An Ionic verse *a majore* admits a trochaic syzygy promiscuously with its proper foot (— — ~ ~). It receives also a second pæon (~ — ~ —) into the first place, and a molossus (— — —) into an even place of a trimeter whole or catalectic.

II. Resolutions of the long syllables are allowed in all possible varieties.

#### 1. *Monometer Hypercatalectic.*

πτῶσσοῦσιν μὺ | χῶν. (*Hec.* 1048.)

#### 2. *Dimeter Brachycatalectic.*

χλωραῖς ὑπὸ | βῆσσαις. (*Æd. Col.* 673.)  
 καὶ σῶφρονά | πῶλοῖς. (*Phæn.* 182.)

#### 3. *Dimeter Catalectic.*

ἦ Παλλᾶδος | ἐν πόλει. (*Hec.* 465.)  
 ὃ θεομῶθε | τῆς ὅς ἄν. (*Arist. Eccles.* 289.)

#### 4. *Dimeter Acatalectic.*

τί τοι πότ' | τὰς ἀπλᾶστοῦ  
 κοῖτὰς ἔρος | ὦ μάταια  
 σπεῦσεῖ θανά | τοῦ τέλει τᾶν' (*Med.* 152.)

¹ These two measures have already been touched upon at page 92. They will again be considered separately at page 104.

5. *Dimeter Hypercatalectic.*

νῦν δ' οὐτὸς ἄν | εἵται στῦγῃ | ρῥ̄. (*Aj.* 1232.)

6. *Trimeter Brachycatalectic.*

ἱκοῦ τὰ κρᾶτ | ἰστὰ γὰς ἔπ | αὐλᾶ. (*Æd. Col.* 669.)

7. *Trimeter Acatalectic.*

θνατῶν βῖδ | τῷ πᾶμπόλῳ γ' | ἕκτος ἀτᾶς. (*Ant.* 614.)

τὰν οὐθ' ὑπνός | αἶρεϊ πόθ' ὅ | πᾶντὸ γῆρῶς. (*Ant.* 606.)

III. The most noted kind of Ionic verses *a maiore* is the Sotadic (so called from Sotades, a poet of Alexandria, who frequently employed it in his writings), or tetrameter brachycatalectic.

IV. The tetrameter brachycatalectic was constructed for recitation only, not for song.¹ In its pure state it consists of three Ionics and a trochee. Two trochees are found in any place, but for the most part in the third.

V. The most usual form of the verse is as follows :

αὐτὸς γάρ ἔ | ὦν πᾶντὸ γῆ | νῆς ὁ πᾶντᾶ | γέννων.

VI. It is seldom that all the feet are either Ionics ; as,

ἀν χρυσόφθορ | ῆς τοῦτὸ τῷ | χῆς ἐστὶν ἔπ | ἀρμᾶ,

or trochees ; as,

ὦς πένῃς θεῖλ | ὦν ἔχειν καὶ | πλοῦσιὸς πλεῖ | ὦν σχεῖν.

VII. The following are examples of resolutions :

ἐνθ' οἱ μὲν ἔπ' | ἀκραῖσι πῦρ | αἷς νέκυές ἔ | κεῖντὸ

γῆς ἐπὶ ξῆ | νῆς ὀρφανᾶ | τεῖχεᾶ πρόλιπ | ὀντῆς

Ἑλλάδος ἱέρ | ῆς καὶ μύχον | ἐστῆς πᾶ | τρωῆς

ῆβῆν τ' ἔρα | τῆν καὶ κάλῳ | ἡλίου πρόσ | ὠπῶν.

VIII. If the three remaining pæons, or the second pæon in any place but the first, or if an iambic syzygy or an epitrite, be found in the same verse with an Ionic foot, the verse is then termed *Epionic*.

VIII. *Of Ionic a Minore Verse.*

I. An Ionic verse *a minore* admits an iambic syzygy promiscuously with its proper foot (˘ ˘ — —). It begins

¹ *Aristides Quintilianus*, p. 32.

sometimes with the third pæon (— — —), sometimes with a molossus, which is admitted into the odd places. Resolutions of the long syllable are also allowed.

II. An *epionic* verse *a minore* is constituted by intermixing with the Ionic foot a trochaic syzygy, an epitrite, a second or fourth pæon, or the third in any place but the first.

1. *Monometer Hypercatalectic.*

μῆλ᾽ ἄς μᾶ | τρός. (*Hec.* 185.)

2. *Dimeter Brachycatalectic.*

ἐπὶ τὰνδ' ἔσσ | ὕθεις. (*Ib.* 1065.)

3. *Dimeter Catalectic.*

ἑλᾶτᾱς ἄκρ | ὁκόμοις. (*Phæn.* 1540.)

Ἀθᾶμᾱντῖδος | Ἑλλῆς. (*Pers.* 71.)

θεῶθεν γάρ | κᾶτᾱ μοῖρ'. (*Ib.* 102.)

III. Timocreon is said to have composed an entire poem in this measure.

Σικελὸς κομψὸς ἀνὴρ  
ποτὶ τὰν ματέρ' ἔφα, κ. τ. λ.

4. *Dimeter Acatalectic.*

παράκλινουσ' | ἐπὶ κρᾶνέν. (*Agam.* 721.)

5. *Dimeter Hypercatalectic.*

μὲν ἄδ' αἰῶν | ἄ διαξοῦσ | ἄ.

6. *Trimeter Brachycatalectic.*

δι᾽ ἐδῖφρεῦσ | ἔ Μῦρτιλου | φῶνδν.

7. *Tetrameter Catalectic.*

τὸ γέ μῃν ξείν | ἰᾶ δοῦσᾱς | λόγος ὥσπερ | λέγεται.

IX. *Of Pæonic Verse.*

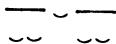
I. A pæonic verse admits any foot of the same time as a pæon; viz., a cretic, a bacchius, or a tribrach and pyrrhic jointly.

II. The construction of the verse is most perfect when each metre ends with a word.

1. *Dimeter Brachycatalectic.*ὁμῶγάμῶς | κύρεϊ. (*Phæn.* 137.)2. *Dimeter Catalectic.*χαλκὸδετᾶ | τ' ἐμβόλᾶ. (*Ib.* 113.)3. *Dimeter Acatalectic.*δοῖοιχὸμέθ', | οἰχὸμέθᾶ. (*Orest.* 179.)δρῶμᾶδῆς ὦ | πτέρῳφόροϊ. (*Ib.* 311.)4. *Trimeter Brachycatalectic.*κάτᾱβῶστρῦ | χῶς ὁμᾶσῖ | γῶργῶς. (*Phæn.* 146.)5. *Trimeter Catalectic.*βᾶλοιμῖ χρῶν | φ' φῦγᾶδᾶ | μέλῳν. (*Ib.* 169.)X. *Of Cretic Verse.*

I. Cretic numbers belong, in strictness, to the trochaic, and are nothing else but a catalectic trochaic dipodia, which consists of arsis, thesis, and arsis again.

II. Since this order is periodic, it is plain that the thesis cannot be doubtful, but consists always and necessarily of one short syllable only; but that each arsis may be resolved; whence it comes to pass that both the first and the fourth pæon, and, moreover, even five short syllables, may be put for the cretic. Thus,



III. It must also be remarked, that, when several cretic feet are conjoined in one verse, no one coheres with another in a periodic order; and the last syllable of the last foot, as every final syllable, is doubtful, and cannot be resolved except in systems in which, since the numbers are continued in one unbroken tenour, the last foot of the verses, unless it is at the same time the last foot of the whole system, is subject to the same law as each intermediate foot.

IV. The *dimeters* are very much used by both tragic and comic poets, and are commonly conjoined in systems, so that the last syllable of the verses is neither doubtful nor admits a hiatus, and may be resolved. In these systems a

monometer, too, is assumed. Thus, in *Æsch. Suppl.* 425, *seq.* :

φρὸντισὼν |  
καὶ γένου | πᾶνδίκῳς  
εὐσεβῆς | προξένος·  
τᾶν φύγαδᾶ | μῇ προδῶς  
τᾶν ἐκάθεν | ἐκβόλαις  
δυσθέοις | ὀρμέναν.

V. The *tetrameter*, too, is frequent, having the *cæsura* at the end of the second foot. Thus, in *Simmias, ap. Hephest.* p. 74 :

μᾶτερ ὦ | πῶνιᾶ || κλυθὶ νῦμ | φᾶν ἄβραν,  
Δωρί, κῦ | μῶκτυπῶν || ἦράν' ἄλι | ὦν μῦχῶν.

VI. Alcman used the *catalectic hexameter*, whence the following verse has the name of *Alcmanian*.

-Αφροδί | τᾶ μέν οὐκ | ἐστὶ, μάργ | ὅς δ' Ἐρῶς, | οἷα παῖς, |  
παῖσδεῖ,  
ἄκρ' ἐπ' ἀνθ | ἦ κάβαῖ | νῶν, ἄ μῃ | μοῖ θίγῃς | τῷ κύπαῖρ | ἰσκή.

## XI. Of Anacreontic Verse.

I. This species of verse is generally ranked under the Ionic *a minore* class; it belongs, however, more properly to the Ionic *a majore* kind.

II. The poems which pass at the present day under the name of Anacreon are not genuine, but are the productions of persons who lived at a much later period, and some of whom appear to have been quite ignorant. Hence the doubt and difficulty to which they have given rise.

III. As a great part of these poems consist of pure iambs, we ought to rank such, no doubt, with iambic rather than Ionic numbers. As, for example, the following :

θεῶλῳ | λῆγειν | Ἀτρεΐδ | ας.

IV. But of those which are really Ionic there appear to be two kinds; one with a monosyllabic, the other with a dissyllabic anacrusis.

V. The kind which has a monosyllabic anacrusis admits of two forms only, of which the proper one is this :

⏏ | — — — | —



and the other, which changes the dactyl of the Ionic foot into an amphibrach, is as follows :

⌒ | — — — | — —

VI. The first of these forms, which is very like the Pherecratic, is found constantly employed in one ode merely, the thirtieth ; as,

αῖ | Μοῦσαῖ τῶν Ἑ | ρῶτᾱ  
 δῆ | σᾱσαῖ στῆφᾱν | οἰσῖ,  
 τῶ | κᾱλλεῖ πᾶρῆδ | ὠκᾱν, κ. τ. λ.

In other odes it is found intermingled with the second form, which is much more usual.

VII. The second form is employed in the twenty-third, twenty-sixth, and twenty-seventh odes. Thus,

ὄ | πλοῦτὸς εἷγῃ | χρῦσοῦ  
 τῶ | ζῆν πᾶρῆγῃ | θνητοῖς. (23, 1, seq.)  
 ὄτ' | εἷς μὲ Βᾱκχὸς | ἔλθῃ.¹  
 εὔ | δοῦσιν αἰ μὲ | ρῖμναῖ. (26, 1, seq.)

VIII. We now come to that species of Anacreontics which has a dissyllabic anacrusis. It has two forms, as follows :

— — | — — — — | — —  
 — — | — — — — | — —

The first of these is much less used than the second, and we will therefore treat of the latter first in order.

IX. This latter form is employed in the 3rd, 4th, 7th, 21st, 28th, 44th, and 45th odes. Thus,

μέσθ | νῦκτιοῖς πῶθ' | ὦραῖς  
 στρέφε | ταῖ ὄτ' ἀρκτὸς | ἦδῃ. (3, 1, seq.)  
 ἐπὶ | μῦρσῖναῖς τῆρ | εἰναῖς  
 ἐπὶ | λῶτιναῖς τῆ | ποῖαῖς. (4, 1, seq.)  
 ἄγῃ | ζῶγρᾶφῶν ἄρ | ἰστῆ  
 γρᾶφε | ζῶγρᾶφῶν ἄρ | ἰστῆ. (28, 1, seq.)

X. When, in this species of Anacreontics, the anacrusis consists of one syllable, that syllable must necessarily be

¹ We have given Barnes's emendation, based on that of Scaliger. The common reading is *ὅταν δ Βάκχος ἐσέλθῃ*.

long, as arising from the contraction of two short ones. Instances of this, however, are not frequent. Thus,

κῶ | μὼν μέτεϊσι | χαῖρων. (6, 16.)

πῆ | γῆ ῥεοῦσᾶ | πειθοῦς. (22, 6.)

XI. Sometimes the first long syllable is found resolved. Thus,

σῦ δε | φίλιός εἰ γέ | ὠργων. (43, 8.)

χῶ | πῶσᾶ φέρουσῶν | ὕλαϊ. (Ib. 7.)

and occasionally also the second ; as,

μέθυ | ὦμέν ἄβρα γέ | λῶντες. (6, 3.)

ἰδε | πῶς γέρανός ὀδ | εὔει. (37, 6.)

XII. Of the middle iambs the first has sometimes a long anacrusis, but oftener in the tragedians and comedians. Thus,

ἄπο | ριπτῶνται μέρ | ἱμναῖ. (39, 5.)

The second more unfrequently ; as in Sophocles, *El.* 1058, and Euripides, *Cycl.* 497.

φρόνι | μῶτατοῦς οἰ | ὠνοῦς.

ἐπι | δέμνιαις τέ | ξανθῶν.

XIII. The species of Ionics which we have just been considering under the preceding paragraph is found intermingled with that referred to in paragraph IX., in the following odes of Anacreon ; the 5th, 6th, 22nd, 29th, 36th, 37th, 39th, 41st, 42nd, 51st, 52nd, 53rd, 54th, 56th, 57th, and in fragments 13, 17, and 21.

XIV. We come now to the first of the two species mentioned in paragraph VIII., namely, that consisting of a dissyllabic anacrusis, with an Ionic a majore and two syllables over ; as,

~~~~ | --- ~~~ | ---

XV. These are often formed into systems by the tragic writers, with a monometer occasionally appended, and ending with a verse of iambic form. The final doubtful syllable is excluded, as in anapæstics. Thus we have the following in the Supplices of Æschylus, v. 1025, *seq.* :<sup>1</sup>

<sup>1</sup> Burney erroneously makes these lines Ionic *a minore*. (*Tent. Suppl.* v. 1013, p. 72.)

ἴτῃ | μᾶν ᾠστῦᾶ | νᾱκτῶς
 μᾱκᾶρ | ᾱς θεοῦς γᾱνᾶ | ἐντῆς
 πῶλῖ | οὔχουs τῆ καὶ | οἱ χεῦμ,
 Ἑρᾶ | σῶου |
 πῆρῖ | ναιῶνται πᾶλ | αἰοῦ
 ὑπῶ | δεξᾱσθε δ' ὑπ | ᾠδοῖ
 μέλῶς | αἰνῶς δε πῶλ | ὦν τῆν-
 δε Πῆ | λασγῶν ἔχε | τῶ, μῆδ'
 ἔτῖ | Νεῖλου |
 πρῶ | χῶᾱς | σῆβῶ | μὲν ὕμν | οἷς.

XVI. Another kind of Anacreontic verse employed by the tragic writers is that in which *anacclasis*, or the conjunction of a third pæon (— — —) and second epitrite (— — —), prevails. Thus,

— | — — — | — — — — —

XII. Of Galliambic Verse.

I. Galliambic verse is composed of two Anacreontics, of which the last is catalectic; in this form:

— — | — — — — — || — — | — — — — —
 — — | — — — — — || — — | — — — — —

II. The cæsure always falls at the end of the first Anacreontic, and is observed with great care. The following are two lines of this measure, given by Hephæstion:

Γᾱλλ | αἰ μῆτρῶς ὄρ | εῷς || φίλῶ | θύρσοι δροῦᾶ | δῆς.
 αἷς | ἐντῆᾶ πᾶτᾶ | γεῖται || καὶ | χαλκεᾶ κροῦᾶ | λᾶ.

III. The following Galliambics are given by Diogenes Laertius (8, *ad fin.*). H. Stephens scanned them erroneously as hexameters; and Salmasius, in his eagerness to emend them, only corrupted them the more. Porson restored them to their true numbers. We have marked in each the place of the cæsural pause, that the melody may be more perceptible.

ἐν Μέμφει λόγος ἐστὶ || προμαθεῖν τὴν ἰδίην
 Εὐδοξόν ποτε μοῖραν || παρὰ τοῦ καλλικέρω
 ταύρου, κούδεν ἔλεξεν || βοὶ γὰρ πόθεν λόγος;
 φύσις οὐκ ἔδωκε μόσχῳ || λάλον Ἀπιδι στόμα,

παρὰ δ' αὐτὸν λέχριος στὰς || ἐλιχμήσατο στολὴν,
 προφανῶς τοῦτο διδάσκων || ἀποδύση βιοτὴν
 ὅσον οὐπω· διὸ καὶ οἱ || ταχέως ἦλθε μόρος,
 δεκάκις πέντ' ἐπὶ τρισαῖς || ἐσιδόντι πλειάδας.

XIII. *Of Glyconic Verse.*

I. The first, and, at the same time, most simple and elegant form of Glyconics, is a base followed by a logæædic order, consisting of a dactyl and trochee, and terminating with an arsis. Thus,

· · · | — — — — | —

II. Verses of this kind form systems, for the most part, which are customarily concluded by the catalectic verse called Pherecratic. Thus,

ᾄδ' ἐ | γῶ χεῖρας αἰμᾶτ | ἦ-
 ρὰς βρό | χοῖσ' ἑκκλείμεν | ᾠ
 πέμπο | μαῖ κατὰ γαῖ | ᾠs. (*Androm.* 502, seq.)

III. The logæædic order was subsequently changed into a choriambus and iambus, by which the last syllable but one was made doubtful ; as,

· · · | — — — — | — —

Thus we have in Euripides, *Hippol.* 741, the following:

τὰς ἦ | λῆκτροῦφαῖς | αὐγὰς.

IV. The logæædic order having been divided into a choriambus and iambus, it was thought fit to vary the numbers by transposition, so that the iambus, being placed before the choriambus, was changed into a spondee or trochee, because an arsis ought to follow the base. Thus,

· · · | — — | — — — —
 καὶ πεντ | ἡκὼνθ | ὑψιβῆας.

V. And again, another transposition also was made, though not of frequent occurrence, the choriambus taking the first place, and the base and trochee being changed into an iambic syzygy. As,

— — — — | — — — —

VI. The Pherecratic verse, in which the choriambus is

not followed by an iambus that may be transposed, admits only two forms :

$\begin{array}{c} \cdot \cdot \cdot | - - - - \\ - - - - | - - - \end{array}$

Of which the last is uncommon, and used, for the most part, only in some compound verses.

VII. The primitive species of Glyconics, which ends in an iambus, receives among dramatic poets, at least in the later tragedy, even a spondee in the end, so that in antistrophics a spondee may answer to an iambus. Thus, in Sophocles, *Philoct.* 1128, 1151, we have

$\begin{array}{c} \delta \tau \acute{o} \xi \omicron \nu \phi \iota \lambda \omicron \nu, \omega \phi \iota \lambda \omega \nu. \\ \tau \grave{\alpha} \nu \pi \rho \acute{o} \sigma \theta \epsilon \nu \beta \epsilon \lambda \acute{\epsilon} \omega \nu \alpha \lambda \kappa \grave{\alpha} \nu. \end{array}$

VIII. A pyrrhic is excluded from the base among the dramatic poets and in the graver lyric poetry. The rest of the dissyllabic feet are used promiscuously by the dramatic writers, so that any one may answer to any one. The tribrach is most used by the later tragedy, as in Euripides, *Phoen.* 210.

$\tau \ddot{y} \rho \iota \ddot{o} \nu | \omicron \iota \delta \mu \acute{\alpha} \lambda \iota \rho \omicron \upsilon \sigma' | \epsilon \beta \grave{\alpha} \nu.$

The tragedians of the same age sometimes allowed themselves an anapæst also ; as in Sophocles, *Philoct.* 1098 :

$\tau \acute{\iota} \pi \omicron \tau \alpha \upsilon | \mu \omicron \iota \tau \omicron \kappa \acute{\alpha} \tau' \eta | \mu \bar{\alpha} \rho :$

or a dactyl ; as in *Iph. Taur.* 1144 :

$\pi \bar{\alpha} \rho \theta \acute{\epsilon} \nu \omicron \varsigma | \epsilon \ddot{u} \delta \omicron \kappa \acute{\iota} \mu \omega \nu | \gamma \acute{\alpha} \mu \omega \nu.$

IX. The choriambus is not unfrequently resolved, especially in the later tragedy. Thus, the first syllable in *Soph. Œd. Col.* 186, 205 :

$\begin{array}{c} \tau \acute{\epsilon} \tau \rho \omicron \phi \acute{\epsilon} \nu | \acute{\alpha} \phi \iota \lambda \omicron \nu \acute{\alpha} \rho \omicron | \sigma \tau \ddot{y} \gamma \epsilon \iota \nu. \\ \tau \acute{\iota} \varsigma \acute{o} \pi \omicron | \lambda \ddot{y} \rho \omicron \nu \omicron \varsigma \acute{\alpha} \gamma \epsilon \acute{\iota} | \tau \acute{\iota} \nu' \acute{\alpha} \nu. \end{array}$

And in a Pherecratic ; as, *Eurip. Hel.* 1502, 1519 :

$\begin{array}{c} \epsilon \pi \acute{\iota} \pi \acute{\epsilon} \tau | \omicron \mu \acute{\epsilon} \nu \omicron \varsigma \acute{\iota} \alpha \kappa \chi | \epsilon \acute{\iota} \\ \rho \acute{o} \theta \acute{\iota} \alpha | \pi \acute{o} \lambda \acute{\iota} \alpha \theta \acute{\alpha} \lambda \acute{\alpha} \sigma \sigma | \acute{\alpha} \varsigma. \end{array}$

So also in the last syllable ; as, *Hel.* 1505 ; *Herc. Fur.* 781 :

$\begin{array}{c} \beta \acute{\alpha} \tau \acute{\epsilon} | \Pi \lambda \epsilon \acute{\iota} \alpha \delta \acute{\alpha} \varsigma \ddot{y} \rho \omicron | \mu \acute{\epsilon} \sigma \acute{\alpha} \varsigma. \\ \acute{\iota} \sigma \mu \eta \nu' | \omega \sigma \acute{\tau} \epsilon \phi \acute{\alpha} \nu \omicron \phi \omicron \rho | \acute{\iota} \alpha \nu. \end{array}$

X. In this other form of Glyconics,

$$^{\cdot} \cdot ^{\cdot} \cdot \mid \equiv \cup \mid - \cup \cup -$$

the order which follows the base may have both a resolution of the arsis and the last syllable doubtful. Whence, instead of a trochee, sometimes a spondee is put, sometimes a tribrach, and these very often; sometimes, but more seldom, an anapæst also, as in *Orest.* 812, and *Iph. Aut.* 1041:

$$\text{oĩκτρῶ} \mid \text{τᾱτᾱ} \text{θοῖν} \mid \text{ᾱμᾱτᾱ} \text{καῖ.}$$

$$\text{Πῆ} \mid \text{ρίδες} \text{ἐν} \mid \text{δαίτῃ} \text{θῆων.}$$

XI. Sometimes both the long syllables of the choriambus are resolved; as in *Eurip. Bacch.* 410, 427:

$$\text{ἔκειο}^{\cdot} \mid \text{ἄγῃ} \text{μῆ,} \mid \text{Βρῶμῆ,} \text{Βρῶμῆ.}$$

$$\text{σῶφᾱν} \mid \delta^{\cdot} \text{ἄπῃ} \text{χῆ} \mid \text{πᾱπῖδᾱ} \text{φρῆνᾱ} \text{τῆ.}$$

XII. As dochmiac verses have other numbers, resembling them or parts of them, both intermingled and coupled with them, so with Glyconics, also, a vast multitude of verses are found joined, which are either like them or consist of Glyconics themselves, with some part taken away or added. These verses have usually this in common, that they contain a choriambus joined with a different foot.

XIII. The forms which are about the most in use are these: First, the shortest,

$$- \cup \cup - \mid \cup - \text{ and } ^{\cdot} \cdot ^{\cdot} \cdot \mid - \cup \cup -$$

Thus, in *Soph. Œd. Col.* 128, 160, and *Eurip. Suppl.* 960, 968:

$$\text{ᾱς} \text{τρῶ} \text{μῶμῆν} \mid \text{λέγειν.}$$

$$\text{ῥεῦμᾱτῖ} \text{σῦν} \mid \text{τρέχει.}$$

$$\text{δυσαί} \mid \text{ῶν} \delta^{\cdot} \text{ῶ} \text{βῖος.}$$

$$\text{οὔτ}^{\cdot} \text{ἐν} \mid \text{τοῖς} \text{φθιμένοῖς.}$$

XIV. Next, with an anacrusis put instead of a base, as in *Soph. Œd. T.* 467:

$$\text{ᾱ} \mid \text{ρᾱ} \text{νῖν} \text{ἄελλ} \mid \text{ᾱδῶν}$$

$$\text{ἱπ} \mid \text{πῶν} \text{σθῆνᾱρῶ} \mid \text{τέρων}$$

$$\text{φν} \mid \text{γᾱ} \text{πῶδᾱ} \text{νῶ} \mid \text{μᾱν.}$$

XV. There are other forms longer than a Glyconic. Of these the first is that of the hypercatalectic Glyconic. Thus,

$$^{\cdot} \cdot ^{\cdot} \cdot \mid - \cup \cup - \mid \cup \cup \cup \text{ and } ^{\cdot} \cdot ^{\cdot} \cdot \mid - \cup \mid - \cup \cup - \mid \cup$$

The following examples are from *Soph. Œd. Col.* 133, 165, and *Eurip. Hel.* 1317:

ίέντ | ἔς τᾶδ᾽ νῦν | τῖν' ἤκειν.
 κλύεις | ὦ πόλυμῶχθ' | ἄλᾶτᾶ.
 ὀρεί | ᾧ πῶτ | ἔ δροῦμᾶδι κῶ | λῶ.

XVI. Another kind often joined with Glyconics is the following:

— — — — | — — — —
 ἑκτόπιός | σῦθεῖς ὁ πάντων. (*Œd. Col.* 119.)

XVII. Another kind is this:

· · · · | — — | — — — — | — — — —
 καλλίστ | ὦν ὁμβρ | ὦν Διῷθεν | στῆρεῖσαῖ. (*Electr.* 736.)
 κτείνεις | κλεινῶν | σῦγγενέτεϊρ' | ἄδελφῶν. (*Ib.* 741.)

XVIII. The longest of the verses allied to the Glyconic is the Phalæcian hendecasyllabic. Thus,

· · · · | — — — — | — — — — | — —
 αἶ τε | ναῖετέ κᾶλλ | ἱπῶλῶν ἔδρ | ᾶν.

The more usual, but less correct way of scanning this measure, is as follows:

— — | — — — — | — — | — — | — —
 αἶ τε | ναῖετέ | κᾶλλι | πῶλῶν | ἔδρᾶν.

XIX. Glyconics are sometimes augmented in the beginning. Hence we have the following forms:

— — — — | — — — — | — — and — — — — | — — | — — — —
 τεγγεῖ θ' ὕπ' | ὀφρῦσι πᾶγ | κλαῦτοῖς. (*Antig.* 831.)
 ἐγκληρῶν | οὔτ᾽ | νῦμφιδιός. (*Ib.* 814.)

XX. Another kind has a trochee inserted between the base and the other parts of the Glyconic. Thus,

· · · · | — — | — — — — | — —
 · · · · | — — | — — | — — — —
 ἔμπαῖζ | οὔσᾱ | λεῖμᾶκος ἦ | δῶναῖς. (*Bacch.* 865.)
 πᾶ δῆ | μοῖ γένν | αἰῶν | μὲν πατέρων. (*Cycl.* 41.)

XXI. Another kind consists of a Pherecratic verse, with a molossus or cretic. Thus,

$\begin{array}{c} \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot \end{array} \left| \begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \right| \begin{array}{c} \bar{ } \\ \bar{ } \end{array} \left| \begin{array}{c} - - - \\ - \cup - \end{array} \right.$

πένθος | γάρ μέγαλῶς | τὸδ' | ὀρμᾶται. (*Med.* 183.)

τάκου | δῦρὸρμένᾱ | σὸν | εὐνέταν. (*Ib.* 159.)

XXII. Sometimes a bacchius is put before a Glyconic. Thus,

$\begin{array}{c} - - - \\ - - - \end{array} \left| \begin{array}{c} \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot \end{array} \right| \begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \left| \begin{array}{c} \bar{ } \\ \bar{ } \end{array} \right.$

ἔρωτων, | ἐρώτ | ὦν δ' ἀπέπαυ | σέν ὦ | -μοι.

γενοίμᾱν, | ἴν' ὕ | λαῖν ἐπέστ | ἴ πόντ | -ου.

XXIII. A verse is often found among Glyconics composed of a cretic and choriambus ; as in *Eurip. Hel.* 1356:

ματρὸς ὄργ | ἀς ἐνέπει.

βατέ σέμν | αἰ Χάριτες.

XIV. Of Priapeian Verse.

I. The Priapeian verse consists of a Glyconic and Pherecratic joined in one. Thus,

$\begin{array}{c} \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot \end{array} \left| \begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \right| \begin{array}{c} \cup - \\ \cup - \end{array} \parallel \begin{array}{c} \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot \end{array} \left| \begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \right| \begin{array}{c} \bar{ } \\ \bar{ } \end{array}$

$\begin{array}{c} \cdot \cdot \cdot \cdot \\ \cdot \cdot \cdot \cdot \end{array} \left| \begin{array}{c} - \bar{ } \\ - \bar{ } \end{array} \right| \begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \parallel$

$\begin{array}{c} - \cup - \cup - \\ - \cup - \cup - \end{array} \left| \begin{array}{c} \cup - \cup - \cup - \\ \cup - \cup - \cup - \end{array} \right| \begin{array}{c} \cup - \cup - \\ \cup - \cup - \end{array}$

II. Of these forms it is probable that one was for the most part used to the exclusion of the rest ; as by Anacreon :

ἡρίστ | ἦσα μέν ἱτρ | ἰοῦ || λεπτοῦ | μικρὸν ἀπὸ | κλᾶς

οἶνον | δ' ἐξέπιόν | καδὸν || νῦν δ' ἄβρ | ὦς ἔρῳεσσ | ἄν

ψάλλω | πῆκτιδᾶ τῇ | φίλῃ || κομάς | ὦν πᾶϊδ' ἄβρ | ἦ.

III. The cæsure is everywhere carefully observed. This metre appears to have been asynartete ; and hence the hiatus in the following line given by the scholiast on Theocritus :

ἄν φέρῳ | μὲν παρᾶ τῆς | θεοῦ || ἄν ἐκά | λῆσσατό. τῇν | ἄ.

XV. Of Eupolidean Verse.

I. The Eupolidean verse, which is peculiar to the comic poets, consists of a Glyconic verse having a choriambus at

the end, and another like member, in which is a cretic instead of a choriambus.

II. In the base are found a trochee, iambus, spondee, and sometimes a tribrach. Thus,

$\cdot \cdot \cdot \mid \text{—} \text{—} \mid \text{—} \text{—} \text{—} \parallel \cdot \cdot \cdot \mid \text{—} \text{—} \mid \text{—}$
 $\bar{\omega} \theta \epsilon \mid \bar{\omega} \mu \epsilon \mid \nu \bar{o} \bar{i} \kappa \acute{\alpha} \tau \epsilon \rho \bar{\omega} \parallel \pi \rho \delta \varsigma \acute{\upsilon} \mid \mu \bar{\alpha} \varsigma \epsilon \mid \lambda \epsilon \upsilon \theta \epsilon \rho \bar{\omega} \varsigma.$
 $\epsilon \rho \upsilon \theta \rho \bar{\omega} \nu \mid \epsilon \xi \acute{\alpha} \kappa \rho \mid \omicron \upsilon \pi \acute{\alpha} \chi \upsilon \tau \omicron \bar{i} \varsigma \parallel \pi \alpha \bar{i} \delta \bar{i} \mid \omicron \bar{i} \varsigma \bar{i} \nu \mid \eta \nu \gamma \epsilon \lambda \bar{\omega} \varsigma.$

XVI. Of Cratinean Verse.

I. The Cratinean verse differs from the Eupolidean in the first portion only, in which it has a choriambus and an iambic dipodia. Thus,

$\pi \bar{\alpha} \nu \tau \acute{\alpha} \phi \bar{o} \rho \eta \tau \mid \acute{\alpha} \pi \bar{\alpha} \nu \tau \mid \acute{\alpha} \tau \bar{o} \lambda \mu \mid \eta \tau \acute{\alpha} \mid \tau \bar{\omega} \delta \epsilon \mid \tau \bar{\omega} \chi \bar{o} \rho \bar{\omega}.$

II. The cæsura, as in the line here given, is often neglected.

XVII. Of Polyschematistic Verse.

I. This name is applied to verses whose composition is so irregular and variable that they cannot be classed with propriety under any particular head. In other words, polyschematistic verses are those which consist of entirely irregular feet. Thus,

$\omicron \bar{i} \delta \bar{i} \pi \bar{o} \delta \bar{\alpha} \mid \beta \rho \bar{o} \tau \bar{\omega} \nu \omicron \upsilon \delta \epsilon \mid \nu \acute{\alpha} \mu \acute{\alpha} \kappa \acute{\alpha} \rho \bar{i} \zeta \mid \bar{\omega}.$ (*Æd. T.* 1195.)

XVIII. Of Prosodiac Verse.

This appellation is given to a verse in which choriambics are mixed with Ionics or pæons. Thus,

1. Dimeter Acatalectic.

$\nu \eta \mu \acute{\alpha} \tau \bar{\alpha} \theta' \bar{i} \parallel \epsilon \tau \bar{o} \pi \acute{\epsilon} \delta \bar{\gamma}.$ (*Orest.* 1431.)

2. Dimeter Hypercatalectic.

$\mu \bar{o} \lambda \pi \bar{\alpha} \nu \delta' \acute{\alpha} \pi \bar{o} \mid \kappa \bar{\alpha} \bar{i} \chi \bar{o} \rho \bar{o} \pi \bar{o} \bar{i} \mid \bar{\omega} \nu.$ (*Hec.* 905.)

$\mu \bar{\alpha} \sigma \tau \bar{o} \nu \upsilon \pi \bar{\epsilon} \rho \mid \tau \bar{\epsilon} \lambda \lambda \bar{o} \nu \tau' \epsilon \sigma \bar{i} \delta \mid \bar{\omega} \nu.$ (*Orest.* 832.)

3. Trimeter Catalectic.

$\lambda \bar{\alpha} \bar{i} \nu \epsilon \bar{o} \bar{i} \varsigma \mid \bar{\Lambda} \mu \phi \bar{i} \bar{o} \nu \bar{o} \varsigma \mid \bar{o} \rho \gamma \bar{\alpha} \nu \bar{o} \bar{i} \varsigma.$ (*Phæn.* 114.)

4. *Trimeter Hypercatalectic.*

μεγάλα δέ | τῖς δυνάμῖς | δι' ἀλᾶστορ | ὦν. (*Orest.* 1562.)

XIX. *Of Asynartete Verse.*

I. This name is given to those verses which consist of two different measures united into one line.

II. The name denotes that the union is not a close one (*ἀσυνάρτητος*, i. e., “not jointed together”), and, in fact, the last syllable of the first member of the line may be either long or short, just as if it were the final syllable of a separate line. On this same principle, too, a hiatus is allowed between the two measures. Thus,

δεινᾶ | δεινᾶ || πέπῶν | θᾶμῶν. Troch. syz. + Iamb. syz.<sup>1</sup>
 αἰλῖνῶν | αἰλῖνῶν || ἀρχᾶν | θᾶνᾶτοῦ. Dact. dim. + Anap. mon.
 ἐπιδέμν | ὦν ὦς || πέισοῖμ' | ἐς εὖν | ᾶν. Anap. mon. + Iamb.
 penth.

III. The metre of Archilochus is this, in which he uniformly observed the cæsure :

— — — | — — — | — — — || — — | — — | — —
 Ἐρασμῶν | ἰδῆ Χᾶρ | ἰλαῖ | χρῆμᾶ | τοῖ γέ | λοῖων.

IV. Another measure employed by the same poet, and imitated by Horace (*Od.* 1, 4), is as follows :

— — — — — || — — — — —
 οὐκ ἔθ' ὅ | μῶς θαλλ | εἷς ἀπᾶ | λὼν χρῶᾶ || κᾶρφέ | ταῖ γᾶρ |
 ἦδῆ.

V. Another asynartete verse of Archilochus, which Horace has imitated in epode 11, is as follows :

— — — | — — — | — || — — | — — | — — | — —
 ἀλλᾶ μ' ὅ | λῦσίμῃ | λῆς || ὦ ταῖρ | ἔ δᾶμν | ᾶ ταῖ | πῶθῶς.

<sup>1</sup> A verse of this kind, in which a trochaic is followed by an iambic syzygy, or vice versa, is termed *periodicus*.

PART III.

CHORAL SCANNING<sup>1</sup>

OF THE

PROMETHEUS VINCTUS.

Vss. 114—19.

ANTISPASTIC SYSTEM.

1. ᾿Α, ᾱ, ῥα, ῥα.
2. τῖς ᾱχῶ | τῖς ὀδμᾱ | προσῆπτᾱ | μ' ἄφῃγγῃς,
3. θεῶσσὺτὸς ἦ | βροτειῶς ἦ | κῆκρᾱμένῃ;
4. ἰκῆτὸ τερμόνι | ὄν ἐπὶ πάγον,
5. πόνων ἐμῶν | θεῶρὸς, ἦ | τί δῃ θέλων;
6. ὀρᾱτῆ δεσμ | ὠτῆν μὲ δῦσ | πότμων θεῶν.

-
1. Extra metrum.<sup>2</sup>
 2. Bacchic tetrameter.
 3. Antispastic trimeter.<sup>3</sup>
 4. Antispastic dimeter.
 5. Antispastic trimeter.
 6. Antispastic trimeter.

Vss. 120—127.

ANAPÆSTIC MEASURE.

1. τὸν Δῖος | ἐχθρὸν, || τὸν πᾶσ | ἱ θεοῖς ||
2. δι' ἄνεχθ | εἰᾱς || ἐλθὼνθ' | ὀπῶσοι ||
3. τῆν Δῖος | αὐλῆν || εἰσοῖχιν | εὐσῶν ||
4. διᾱ τῆν | λιᾱν || φίλῳτῇ | τᾱ βροτῶν ||

<sup>1</sup> We have included under this general head not only anapæstics but parts of the play, also, not uttered by the chorus, but where the measure employed is of a choral nature; as in the piece first given.

<sup>2</sup> Exclamations, not included in any measure.

<sup>3</sup> [By reading *θεόσυντος* with Dindorf, we may term this verse an iambic trimeter; so also vv. 5, 6.]

5. φεῡ φεῡ | τῖ̄ ποτ'̄ αῡ || κῖνᾱ̄θισμ̄ | ᾱ̄ κλῡω̄ ||
 6. πῆλᾱ̄s οἱ̄ | ὠν̄ων̄ || αἰ̄θῆρ | δ'̄ ἑλᾱ̄φραῖs̄ ||
 7. πτε̄ρῦγῶν | ρῖ̄παῖs̄ || ὑ̄ποσῦ | ρῖ̄ζεῑ ||
 8. πᾶν̄ μοῖ | φῶ̄βε̄ρον̄ || τῶ̄ προ̄σῆρπ | ὦν. (Parœmiac.)

Vss. 128—138 (*Leipsic ed.* 128—135).

STROPHE β'.

1. Μη̄δεν̄ φῶ̄βῆ | θῆs̄ φῑλιᾱ̄
 2. γᾱ̄ρ·ἦδῆ̄ τᾱ̄ξ | ἰs̄ πτε̄ρῦγῶν
 3. θῶ̄αιs̄ ᾱ̄μιλλ | αῖs̄ προ̄σῆβᾱ̄
 4. τῶνδῆ̄ πᾱγον̄, | πᾱτρῶ̄as̄
 5. μῶ̄γῖs̄ πᾱρεῖπ | οὔsᾱ̄ φρε̄νᾱ̄s̄
 6. κραῖ̄πνο̄φῶρ | οἱ̄ δῆ̄ μ'̄ ἔ | πε̄μψᾱ̄ν | αῡραῑ·
 7. κτῡποῡ γᾱ̄ρ ᾱ̄ | χῶ̄ χᾱλῦβῶs̄
 8. δῑῆξῆ̄ν ἀντρ | ὦν̄ μῦ̄χῶν̄, ἑκ̄ δ'
 9. ἐπλῆ̄ξῃ̄ μοῦ̄ |
 10. τᾱ̄ν θε̄μέρῶπ | ἦν̄ αἰ̄δῶ̄· σῦ-
 11. θῆν̄ δ'̄ ἄπῃ̄ | δῑλῶ̄s̄ ὅχ | ῶ̄ πτε̄ρ | ὠτῶ̄.

1. Glyconic polyschematistic.
2. The same measure.
3. The same measure.
4. Choriambic dimeter catalectic.
5. Glyconic polyschematistic.
6. Logædic.
7. Glyconic polyschematistic.
8. The same measure.
9. Antispastic [or iambic] monometer.
10. Choriambic dimeter acatalectic.
11. Logædic.

Vss. 139—146 (*Leipsic ed.* 136—143).

ANAPÆSTIC MEASURE.

1. Αἰ̄ αἰ̄ | αἰ̄ αἰ̄ ||
 2. τῆs̄ πο̄λῡ | τε̄κνοῦ̄ || Τῆ̄θῦ̄ῶs̄ | ἐκ̄γῶ̄νᾱ̄ ||
 3. τοῦ̄ πε̄ρῖ | πᾱsᾱ̄ν θ'̄ || εἰ̄λῑs̄σ | ὁ̄με̄νοῦ̄ ||
 4. χθῶ̄ν'̄ ἀκοῖμ̄ | ἦτῶ̄ || ρεῦ̄μᾱτῖ | παῑδῆs̄ ||
 5. πᾱτρῶs̄ ὦ̄ | κῆ̄ᾱ̄νοῦ̄· || δε̄ρχθῆ̄τ'̄ | ἑs̄ῖδῆ̄sθ'̄ ||
 6. οἰ̄ῶ̄ | δε̄sμῶ̄ || προ̄sπῶ̄ρπ | ἀτῶs̄ ||
 7. τῆs̄δῆ̄ φᾱ̄ρ | ἀγ̄γῶs̄ || σκῶ̄πῆ̄λοῖs̄ | ἑ̄ν̄ ἄκροῖs̄ ||
 8. φροῦ̄ραν̄ | ἀζῆ̄ || λῶν̄ ὕ̄χῆ̄σ | ὦ̄. (Parœmiac.)

Vss. 147—157 (Leipsic ed. 144—151).

ANTISTROPHE β', corresponding line for line with STROPHE β'.

1. Δευσσῶ, Πρῶμῃ | θεῦ, φῶβερᾶ δ'
2. ἔμοισιν ὄσσ | οἷς ὁμίχλῃ
3. πρῶσῃξέ πληρ | ῆς δᾶκρυῶν
4. σὸν δέμας εἰς | ἰδοῦσῃ
5. πέτραῖς πρὸσαυ | αἰνῶμένον
6. ταῖσδ' ἄδᾶ | μᾶντῶδῃ | τοῖσ' | λῦμαῖς
7. νεοὶ γάρ οἱ | ἀκόννομοι
8. κράτουσ' Ὀλύμπ | οὔ· νεῶχμοῖς
9. δὲ δῆ νῶμοῖς |
10. Ζεὺς ἄθετῶς | κράτῦνεῖ τᾶ
11. πρῶν δὲ πέλ | ὠρίᾳ | νῦν ἄ | ἰστοῖ.

Vss. 158—164 (Leipsic ed. 152—158).

ANAPÆSTIC MEASURE.

1. Εἰ γάρ | μ' ὑπὸ γῆν, || νερθεν τ' | αἰδοῦ ||
2. τοῦ νεκρῶ | δεγμόνους || εἰς ἄπερ | ἀντὸν ||
3. Τάρταρὸν | ἠκέν, || δέσμοις | ἀλύτοῖς ||
4. ἄγριῶς | πέλασᾶς, || ὡς μῇ | τέ θεός, ||
5. μῆτέ τίς | ἀλλὸς || τοῖσδ' ἔπε | γῆθει ||
6. νῦν δ' αἰθ | ἐρῖον || κινῦγμ' | ὃ τᾶλᾶς ||
7. ἐχθροῖς | ἐπιχάρτ || ἄ πέπονθ | ᾧ. (Parœmiac.)

Vss. 165—173 (Leipsic ed. 159—166).

STROPHE γ'.

1. Τῖς ὠδὲ τλῆσ | ἱκάρδιος
2. θεῶν ὄτῳ | τᾶδ' ἐπιχάρῃ;
3. τίς οὐ ξυνᾶσχ | ἄλᾳ κάκοῖς
4. τεοῖσ', διχᾶ | γέ Δῖος; ὃ δ' ἐπὶ | κῶτῶς ἀεὶ
5. θεμένους | ἀγνᾶμπτ || ὦν νό· | ὦν,
6. δᾶμνάται | οὔρανι | ἄν
7. γένναν· | οὐδὲ || λῆξ-
8. εἰ πρὶν ἄν | ἦ· κῶρεσ | ἦ κᾶρ, | ἦ πᾶ· ἄ· | μᾶ τινί
9. τᾶν θυσᾶ | λῶτὸν ἔλ | ἦ τίς | ἀρχᾶν.

1. Antispastic [or iambic] dimeter.
2. The same measure.
3. The same measure.
4. Antispastic [or iambic] trimeter.

5. Trochaic dimeter catalectic.
6. Dactylic dimeter hypercatalectic.
7. Trochaic monometer hypercatalectic.
8. Dactylic pentameter.
9. Logaedic.

Vss. 174—184 (Leipsic ed. 167—177).

ANAPÆSTIC MEASURE.

1. Ἡ μῆν | ἔτ' ἔμου, | καίπερ | κρατῆραις ||
2. ἐν γυῖ | ὀπῆδαῖς || αἰκίζ | ὀμένοῦ ||
3. χρεῖαν | ἐξεῖ || μάκρων | πρυτάνις ||
4. δεῖξαι | τὸ νέον || βοῦλεῦμ' | ὕφ' ὄτου ||
5. σκῆπτρον | τῖμας || τ' ἀποσύλ | αἶται ||
6. καὶ μ' οὐ | τί μέλι || γλωσσοῖς | πειθοῦς ||
7. ἑπᾶοι | δαῖσιν || θελξεῖ | στερῆας τ' ||
8. οὐπὸτ' ἀπ | εἰλᾶς || πτηξᾶς | τὸδ' ἐγὼ ||
9. κατὰμην | ὕσω || πρὶν ἂν ἐξ | ἄγριων ||
10. δεσμῶν | χᾶλᾶσῃ | ποῖνας | τέ τινεῖν ||
11. τῆσδ' αἰκ | ἰας || ἐβελῆσ | ῆ. (Parœmiac.)

Vss. 185—193 (Leipsic ed. 178—185).

ANTISTROPHE γ', corresponding line for line with STROPHE γ'.

1. Σὺ μὲν θρᾶσῦς | τέ καὶ πίκραις
2. δὐαῖσιν οὐδ | ἐν ἐπιχᾶλᾶς,
3. ἄγαν δ' ἔλεῦθ | ἑρόστομεις.
4. ἑμας δὲ φρενάς | ἡρῆθίσε<sup>1</sup> διᾶ | τὸρὸς φόβος.
5. δέδιᾶ δ' ἀμφὶ | σαῖς τυχαῖς,
6. πᾶ πότῃ | τῶνδ' ἐ πόν | ὦν
7. χρῆ σέ | τέρμα || κελ-
8. σάντ' ἑσὶδ | εἰν ἀκίχ | ἦτᾶ γᾶρ | ἦθεᾶ, | καὶ κῆᾶρ
9. ἀπᾶρᾶ | μῦθον ἔχ | εἰ Κρόν | οὐ παῖς.

Vss. 194—200 (Leipsic ed. 186—193).

ANAPÆSTIC MEASURE.

1. Οἶδ', ὅτῃ | τρᾶχῦς || καὶ παρ' ἔ | αὐτῷ ||
2. τὸ δῖκαι | ὄν ἐχῶν || Ζεὺς· ἀλλ' | ἑμπᾶς ||
3. μᾶλᾶκῳ | γυνῶμων ||

[<sup>1</sup> ἐρέθισε Turneb. Dindorf. Blomf. al.]

4. ἔσταϊ | πόθ', ὅτ'αν || ταῦτῃ | ῥαῖσθῃ· ||
5. τῇν δ' ἄτερ | ἀμνὼν || στῶρεσσας | ὀργῇν, ||
6. εἰς ἀρθ | μὼν ἔμοι' || καὶ φίλ'οτ | ῆτ'α ||
7. σπεῦδων | σπεῦδοντ || ἵ πόθ' ἦξ | εἰ. (Paræmiac.)

Vss. 285—305 (Leipsic ed. 277—297).

ANAPÆSTIC MEASURE.

1. Οὐκ ᾱ | κοῦσαῖς || ἔπεθῶ | ὕξας ||
2. τοῦτῶ, Προμ | ἦθεῦ. ||
3. καὶ νῦν | ἐλάφρῳ || πόδι' κραῖπν | ὁσῦτ'εν ||
4. θακὼν | προλίπουσ', || αἰθέρα | θ' ἀγνὼν ||
5. πόρ'ον οἱ | ὠνῶν, || ὀκριῶ | εἰσση ||
6. χθονί' τῇδ | ἐ πέλ'ω· || τοὺς σοὺς | δὲ πόνους ||
7. χρηζῶ | διαπᾶντ || ὅς' ἄκουσ | αἰ. (Paræmiac.)
8. ἦκῶ | δολιχῆς || τέρμα' κέλ | εὐθού ||
9. διαμεῖψ | ἄμενός || πρὸς σε, Προμ | ἦθεῦ, ||
10. τὸν πτέρυγ | ὠκῇ || τὸνδ' οἱ | ὠνῶν ||
11. γνῶμῃ | στομῶν || ἄτερ εὐ | θῦνῶν· ||
12. ταῖς σαῖς | δὲ τυχαῖς, || ἰσθί, σὺν | ἀλγῶ· ||
13. τῶ, τ' γάρ | μέ, δόκῳ, || ξὺγγενές | οὐτῶς ||
14. ἑσᾶν'αγκ | ἀζει, || χῶρις | τ' γένους ||
15. οὐκ ἔστ | ἰν ὅτ'ω | μεῖζονά | μοῖραν ||
16. νεῖμαῖμ', | ἦ σοῖ. ||
17. γνῶσεῖ | δὲ τὰδ' ὦς || ἐτῦμ', οὐδ | ἐ μάτην ||
18. χάριτό | γλώσσειν || ἐνὶ μοί' | φέρ'ε γάρ ||
19. σῆμαῖν', | ὅ, τῖ χρῇ || σοῖ ξῦμ | πρᾶσσειν· ||
20. οὐ γάρ | πότ' ἐρείς, || ὦς Ω | κᾶνου ||
21. φίλ'ος ἔστ | ἵ βέβαῖ || ὀτ'ερός | σοῖ. (Paræmiac.)

Vss. 405—413 (Leipsic ed. 397—405).

STROPHE δ'.

1. Στένω σε τὰς | οὐλόμενās
2. τυχās, Προμῇ | θεῦ, δακρυσί-
3. στακτὼν δ' ἀπ' ὅσσ | ὦν ῥαδίνων<sup>1</sup>
4. ῥέος, πᾶρεῖ | ἄν νοτίοις
5. ἐτεγξέ παγ | αῖς· ἀμέγαρ-
6. τὰ γάρ τὰδε | Ζεὺς ἰδίοις

[<sup>1</sup> "Glyconeum Polyschematistum respondet Choriambico Dimetrio. Δ' tamen ante ἀπ' forsitan delendum; et plenius post vocem Προμηθεὺ pungendum."—Burneius.]

7. νόμοις κράτυν | ὦν, ὑπέρῃ-
8. φάνων θεοῖς | τοῖσι πάρος .
9. δεῖκνυσὶν αἰχμᾶν. |

1. Glyconic polyschematistic.
2. The same measure.
3. The same measure.
4. The same measure.
5. The same measure.
6. The same measure.
7. The same measure.
8. The same measure.
9. Dochmiac monometer [or iambic monom. hyperc.].

Vss. 414—422 (*Leipsic ed.* 406—414).

ANTISTROPHE δ', corresponding line for line with STROPHE δ'.

1. Προπάσᾳ δ' ἡ | δῆ στὸν ὄεν
2. λέλακ' ἡ ὥρ | ᾧ, μέγα λῶ-
3. σχῆμόνᾳ τ' ἀρχ | αἰὼπρ' ἐπῇ<sup>1</sup>
4. στένουσὶ τᾶν | σᾶν ξύν ὁμαῖ-
5. μόνων τ' ἐτὶ | ᾧν, ὁπδοσὶ τ'
6. ἐποικὸν ἄγν | ᾧς Ἀσῖας
7. ἔδῳς ν' ἐμὸντ | αἰ, μέγα λῶ-
8. στὸν νοῖσὶ σοῖς | πῆμασὶ σὺ γ-
9. κᾶμνουσὶ θνήτοῖ. |

Vss. 423—427 (*Leipsic ed.* 415—419).

STROPHE ε'.

1. Κόλχιδ' | ὅς τε || γὰρ ἔν | οἰκοῖ ||
2. πᾶρθεν | οἱ μάχ || ᾧς ᾗ | τρεστοῖ ||
3. καὶ Σκύθ | ἧς ὅμ || ἔλῳς | οἱ γὰρ ||
4. ἐσχάτων τῶν | ὅν ᾧμφὶ Μαῖ-
5. ὦτ' ἐχούσ | ἱ λῖμᾶν.

1. Trochaic dimeter acatalectic.
2. The same measure.
3. The same measure.

<sup>1</sup> Choriambic dimeter.

4. Antispastic dimeter.<sup>1</sup>
5. Choriambic dimeter catalectic.

Vss. 428—32 (Leipsic ed. 420—424).

ANTIŒTROPHE é, corresponding line for line with STROPHE é.

1. Ἀράβι | ās τ' āp || εἶον | ānθōs, ||
2. ὤψι | κρημνὼν || θ' οἱ πόλ | ἰσμά ||
3. Καῦκᾶσ | οὐ πέλ | ās νέμ | ὄνται, ||
4. δαῖος στράτ | ὅs, ὀξύπρῳ-
5. οἰσὶ βρέμων | ἐν αἰχμαῖs.

Vss. 433—444 (Leipsic ed. 425—435).

ANTISPASTIC SYSTEM.

1. Μὲν δὴ πρὸσθ | ἐν ἀλλὼν ἐν | πῶνοισιν δᾶμ-
2. ἐντ' ἄκαμ | ἀντὶδῆ | τοῖs
3. Τῖτᾶνᾶ λῦμαῖs | εἰσιδῶμᾶν θεῶν,
4. Ἀτλᾶνθ', ὅs αἰ | ἐν ὑπέρῳχων
5. σθένος κρᾶταῖων |
6. οὐράνι | ὦν τέ πόλ | ὦν
7. νῶτοισιν ὑπὸ | βᾶσταζεῖ.
8. βῶᾶ δῆ πῶντ | ἰὼs κλυδῶν | ξῦμ-
9. πίπτων, στένει | βῦθὼs, κέλαῖν | ὅs δ'
10. αἰδὼs ὑπὸ | βρέμει μῦχὼs | γᾶs,
11. πᾶγαί θ' ἀγνὸρῶ | ὑτῶν πῶτᾶμῶν | στέν-
12. οὐσιν | ἀλγὼs || οἰκτρὼν. |

1. Antispastic trimeter.
2. Dactylic dimeter hypercatalectic.
3. Dochmiac dimeter.
4. Antispastic dimeter.
5. Dochmiac monometer.
6. Dactylic dimeter hypercatalectic.
7. Antispastic dimeter catalectic.
8. Antispastic dimeter hypercatalectic.
9. The same measure.
10. The same measure.
11. The same measure.
12. Trochaic dimeter brachycatalectic [or ithyphallic].

[<sup>1</sup> Rather Glyconic; to be scanned thus :
ἔσχα | τὼν τῶπὼν ᾶμ | φῖ Μαί-]

Vss. 535—546 (Leipsic ed. 527—535).

STROPHE στ.

1. Μῆδ' ἄμ' ὅ | πᾶντ' ἄν | ὦν
2. θεῖτ' ἔμ | ᾗ γυνῶ- ||
3. μᾶ κρᾶτ' ὅς | ἀντίπα | λὼν Ζεῦς,
4. μῆδ' ἔ | λινῦ ||
5. σαῖμί θε | οὐς ὅσι | αῖς θοῖν-
6. αῖς πῶτι | νισσοῦμε | νᾶ
7. βούφον | οἷς, παρ' ||
8. Ωκέαν | οἷο πατρ | ὅς
9. ἀσβεστον πόρον,
10. μῆδ' ἄλιτ | οἶμι λόγ | οἷς.
11. ἀλλ' | μοι τὸδ' || ἔμμεν | οἷ, καὶ ||
12. μῆπ' ὅτ' | ἐκτάκ || εἴη.

-
1. Dactylic dimeter hypercatalectic.
 2. Trochaic monometer.
 3. Dactylic trimeter.
 4. Trochaic monometer.
 5. Dactylic trimeter.
 6. Dactylic dimeter hypercatalectic.
 7. Trochaic monometer.
 8. Dactylic dimeter hypercatalectic.
 9. Dochmiac monometer.
 10. Dactylic dimeter hypercatalectic.
 11. Trochaic dimeter.
 12. Trochaic dimeter brachycatalectic.
-

Vss. 547—558 (Leipsic ed. 536—548).

ANTISTROPHE στ', corresponding line for line with STROPHE στ'.

1. Ἡδὺ τ' | θάρσ' ἄλ' | αῖς
2. τὸν μακρ | ὃν τεῖν- ||
3. εἰν βίῳ | ἐλπίσι, | φᾶναῖς
4. θυμὸν | ἀλδαῖν- ||
5. οὐσ' ἄν | εὐφροσύν | αῖς· φρίσσ-
6. ὦ δ' ἔσ' | δερκομέν | ἦ
7. μῦρ' | οἷς μὸχθ- ||
8. οἷς δι' | κναῖόμεν | ὄν.

9. \* \* \* \* \*
10. Ζῆνᾶ γάρ | οὐ τρομέ | ὦν,
 11. ἐν ἰδί | ᾧ γνῶμ || ᾧ σέβ | εἰ θνατ- ||
 12. οὐς ἄγ | ᾗν, Προμ || ἦθευ.

Vss. 559—567 (*Leipzig ed.* 546—553).

STROPHE ζ'.

1. Φέρ' ὁπῶς | ἄχαρίς || χάρις, ὦ | φίλος, εἴπ- ||
 2. ἔ ποῦ | τίς ἀλκ || ᾧ;
 3. τίς ἐφᾶ | μέριῶν ||
 4. ἄρηξ | ἴς' οὐδ' || ἐδερχθ | ἦς
 5. ὀλίγῳ | δρᾶνῖαν ||
 6. ἄκῃ | κύν ἴσ || ὀνείρ | ὄν ᾧ || τῷ φῶτ | ὦν
 7. ἄλᾶον | \* \* \* || γένος ἔμ | πέπῳδισμ- ||
 8. ἐνὸν οὐ | πῶτῃ τᾶν || Δῖος ἄρμ | ὀνῖαν ||
 9. θνατῶν | πᾶρεξ || ἱᾶ | σὶ βούλ || αἱ.

1. Anapæstic dimeter.
2. Iambic monometer hypercatalectic.
3. Anapæstic monometer.
4. Iambic dimeter catalectic.
5. Anapæstic monometer.
6. Iambic trimeter catalectic.
7. Anapæstic dimeter.
8. The same measure.
9. Iambic dimeter hypercatalectic.

Vss. 568—576 (*Leipzig ed.* 554—561).

ANTISTROPHE ζ', corresponding line for line with STROPHE ζ'.

1. Εμᾶθον | τᾷδε, σᾶς || προσιδοῦσ' | ὀλῶας ||
 2. τῷχᾶς, | Προμῇ || θεῦ.
 3. τῷ διᾶμφ | ἰδιῶν ||
 4. δε μοῖ | μέλῳς || προσῆπτ | ᾧ
 5. τῷδ', ἐκεῖν | ὁ θ', ὁ τ' ᾧμ- ||
 6. φῖ λούτρ | ᾧ καὶ || λῆχῳς | σὸν ὦ || μέναι | οὐν

<sup>1</sup> A line is wanting here to answer to the corresponding one in the strophe.

<sup>2</sup> A trisyllabic word is wanting in this line. Blomfield suggests *μερόπων*; Burney *ἀλαῶς*, changing at the same time the preceding *ἀλαῶν* into *ἀλαῶν*.

7. ἰῶτᾱ | τῖ γᾰμῶν, || ὅτῃ τᾱν | ὁμῶπα- ||
 8. τριῶν ἔδν | οἰς ᾱ || γᾰγῆς ᾠ | σῖόνᾱν ||
 9. πίθῶν | δᾰμᾰρτ || ἄ κοῖν | ὀλέκτρ || ὄν.

Vss. 577—581 (*Leipzig ed.* 562—566).

ANAPÆSTIC MEASURE.

1. Τῖς γῆ, | τῖ γένος, || τῖᾱ φῶ | λεῦσσειν ||
 2. τὼνδῆ χᾰλ | ἰνοῖς || ἐν πέτρῖν | οἰσῖν ||
 3. χεῖμαῖς | ὁμένον; || τῖνός ᾱ | πλάκῖας ||
 4. ποῖναῖς | ὀλέκει; || σῆμῆν | ὄν, ὅπῃ ||
 5. γῆς ῆ | μὸγῆρᾱ || πέπλᾰνῃ | μαῖ. (Paræmiac.)

Vss. 582—607 (*Leipzig ed.* 567—588).

ANTISPASTIC SYSTEM.

1. ᾰ ᾰ, ῆα ῆα
 2. χριεῖ τῖς αῦ μέ | τᾰλαῖνᾰν οἰστρὸς,
 3. εἰδῶλὸν ᾠργ | οῦ γῆγενούς, | ἄλευ' ὦ δᾰ, | φόβουμαῖ
 4. τὸν μῦρίῳπ | ὄν εἰσόρῳσ | ἄ βουτᾰν.
 5. ὃ δῆ πορεύεταῖ | δὸλλῖον ὁμῦ' ἔχῳν,
 6. ὄν οὔδῃ κᾰτ | θᾰνόντᾰ γαῖ | ἄ κεῦθει.
 7. ἀλλᾰ μέ τᾰν | τᾰλαινᾰν
 8. ἐξ ἐνέρῳν πέρῳν | κῦνῆγῆτει,
 9. πᾰνᾰ τῆ νῆστ | ἱν ἄνᾰ τᾰν πᾰρᾰ | λῖᾰν ψᾰμῖον,
 10. ὑπὸ δῆ κῆρὸπλᾰστ | ὅς ὀτὸβεῖ δὸνᾰξ
 11. ἀχέτᾰς |
 12. ὑπνὸδὸτᾰν νὸμὸν. |
 13. ἰῶ ἰῶ, | ποῖ ποῖ, πῶ πῶ,
 14. πῶ πῶ πῆ μ' ᾰγ | οὔσι τῆλῆ | πᾰγκτοῖ πᾰνᾰῖ.
 15. τῖ πὸτῆ μ', ὦ | Κρὸνῖε παῖ,
 16. τῖ πὸτῆ ταῖσδ' ἐν | ἐξεῦξᾰς εὔρῳν
 17. ἄμᾰρτουσᾰν | ἐν πῆμόναῖσῖν
 18. ῆ ῆ.
 19. οἰστρηλᾰτῶ δῆ | δεῖματῖ δειλαῖᾰν
 20. πᾰρᾰκὸπὸν ὠδῆ; | τεῖρεις πῦρῖ φλεξόν,
 21. ῆ χθὸνῖ κᾰλῦψόν, | ῆ πὼντῖοῖσῖν
 22. δᾰκῆσι δὸς βὸρ | ᾰν, μῆδῆ μοῖ
 23. φθὸνῆσῆς εὔγ | μᾰτῶν ἄνᾰξ.
 24. ἄδῆν μέ πὸλῦ | πᾰγκτοῖ πᾰνᾰῖ
 25. γέγῦμᾰκᾰ | σῖν, οὔδ' ἔχῶ
 26. μᾰθεῖν ὅπῃ πῆ | μὸνᾰς ἄλῦξῶ.

1. Extra metrum.
2. Dochmiac dimeter.<sup>1</sup>
3. Antispastic tetrameter catalectic.
4. Antispastic trimeter catalectic.
5. Dochmiac dimeter.
6. Antispastic trimeter catalectic.
7. Choriambic dimeter catalectic.
8. Dochmiac and antispastic.
9. Antispastic trimeter.
10. Dochmiac dimeter.
11. Cretic monometer.
12. Antispastic monometer.
13. Antispastic dimeter.
14. Antispastic trimeter.
15. Cretic dimeter [or Pæonic].
16. Antispastic and dochmiac [or antispastic dim. hyp.].
17. The same measure.
18. Extra metrum.
19. Dochmiac dimeter.
20. The same measure.
21. The same measure.
22. Antispastic dimeter.
23. The same measure.
24. The same measure.
25. The same measure.
26. Dochmiac dimeter.

Vss. 613—629 (Leipsic ed. 594—609).

ANTISPASTIC SYSTEM.

1. Πῶθεν ἔμου σὺ πᾶ | τρὸς ὄνομ' ἀπῦεῖς
2. εἰπῆ μοι |
3. τᾷ μῳγῆρᾳ, τίς ὦν, | τίς ἄρᾳ μ', ὦ τᾷλᾱς,
4. τᾷν τᾷλαῖ | πῶρῶν ὠδ'
5. ἔτῳμᾶ πρῶσθρῶεῖς |
6. θεῶσσὺτῶν | δὲ νῶσῶν ὠνῳμᾶσᾱς
7. ᾠ μᾶραῖν | εἰ μὲ χρι | οὔσᾳ κέν-
8. τροῖς φοῖτᾷλεοῖσιν. |
9. ἔ ῥ.

[<sup>1</sup> The first dochmiac is irregular, in ending with a short syllable (μῆ) instead of a long: so again in lines . 19, 20, 21.]

10. σκῖρτῆματῶν δέ | νῆστισῖν αἰκίαῖς
11. λαβρῶσσυτῆς ἦλ | θὼν ἐπὶκῶτοῖ | σῖν μῆδεσῖν | δαμείσῃ
12. δῦσδαῖμόνων | δέ τινές, οἷ, ἔ ε, οἷ
13. ἔγω, μόγου | σῖν ; ἀλλὰ μοῖ
14. τῶρως τέκμηρον, | ὃ τί μ' ἐπαμμένει
15. πάθειν τί μῆ χρῆ· | τί φάρμακόν
16. νόσου, δεῖξόν, εἰ | πέρ οἷσθᾶ· θροεῖ,
17. φράζῃ τᾶ | δῦσπλάνῳ | παρθένω.

-
1. Dochmiac dimeter.
 2. Cretic monometer.
 3. Dochmiac dimeter.
 4. Cretic dimeter.
 5. Dochmiac monometer.
 6. Antispastic and dochmiac.
 7. Cretic trimeter.
 8. Dochmiac monometer.
 9. Extra metrum.
 10. Dochmiac dimeter.
 11. Antispastic tetrameter catalectic.
 12. Antispastic and dochmiac.
 13. Antispastic dimeter.
 14. Dochmiac dimeter.
 15. Dochmiac and antispastic.
 16. The same measure.
 17. Cretic trimeter.
-

Vss. 706—718 (*Leipsic ed.* 688—694).

ANTISPASTIC SYSTEM.

1. \*Ea ἔα.
2. ἀπ᾽ἐχῆ φευ· |
3. οὐπὸτ' οὐπὸτ' | ηῦ-
4. χοῦν ξένουs μὸλ | εἰ-
5. σθαῖ λόγουs |
6. ἔs ἀκὸ | ἄν ἐμ || ἄν
7. οὐδ' ὠδῆ δῦσ | θεᾶτᾶ, καὶ | δῦσοῖστᾶ
8. πῆματᾶ, λῦματᾶ |
9. δεῖματ' ἄμφ- |
10. ἡκεῖ κέντρῳ ψῦ | χεῖν ψυχᾶν ἑμᾶν

11. ἰῶ ἰῶ, |
12. μοῖρᾶ, | μοῖρᾶ, πέφρικ' | εἰσ-
13. ἰδοῦσᾶ πρᾶξ | ἰν Ἴουs.

-
1. Extra metrum.
 2. Cretic measure [or Pæonic].
 3. Trochaic monometer hypercatalectic.
 4. The same measure.
 5. Cretic monometer.
 6. Trochaic monometer hypercatalectic.
 7. Antispastic trimeter catalectic [or iamb. trim. cat.].
 8. Antispastic monometer [or dactylic dimeter].
 9. Cretic monometer.
 10. Dochmiac dimeter.
 11. Antispastic monometer.
 12. Pherecratic, commencing with trochee.
 13. Antispastic dimeter catalectic.
-

Vss. 898—908 (Leipsic ed. 876—885).

ANAPÆSTIC MEASURE.

1. Ἑλέλεϋ, | ἔλλεϋ, ||
2. ὑπὸ μ' αὐ | σφᾶκέλωs || καὶ φρένῳ | πληγείs ||
3. μᾶνιαι | θάλπουs', || οἰστροῦ | δ' ἀρδίs ||
4. χριεῖ | μ' ἀπύρῳs. ||
5. κρᾶδιᾶ | δὲ φόβῳ || φρένᾶ λᾶκτ | ἰζει. ||
6. τροχῶδιν | εἵται || δ' ὀμμάθ' εἰ | λιγδῆν, ||
7. ἐξῶ | δὲ δρομῶ || φέρῳμαῖ, | λῦσσῆs ||
8. πνεῦμάτῃ | μᾶργῳ, || γλῶσσῆs | ἄκρατῆs. ||
9. θόλεροι | δὲ λογοῖ || παῖοῦs' | εἰκῇ ||
10. στῦγνῆs | πρὸs κῦ || μᾶσιν ἀτ | ῖs. (Parœmiac.)

Vss. 909—918 (Leipsic ed. 886—892).

STROPHE ἡ.

1. Ἡ σὸφῶs, | ἡ σὸφῶs | ἡν, ὄs
2. πρῶτῶs | ἐν γνῶμ- ||
3. ᾗ τὸδ' εἰ | βᾶστᾶσέ | καὶ γλῶσσ-
4. ᾗ διῆ | μῦθολῶγ | ἡσέν,
5. ὥs τῷ | κῆδεῦs- ||
6. αἰ κάθ' εἰ | αὐτὸν ἄρ | ἰστεῦ-

7. εἰ μάκρ | ῥῶ καὶ || μῆτε | τῶν πλουτ- ||
8. τῷ δῖα | θρυπτόμεν | ὦν,
9. μῆτε | τῶν γέν- ||
10. νᾶ μέγα | λυνόμεν | ὦν
11. ὄντα | χερνῇ || τὰν εἰ | ρᾶστευ || σαῖ.

1. Dactylic trimeter.
2. Trochaic monometer.
3. Dactylic trimeter.
4. The same measure.
5. Trochaic monometer.
6. Dactylic trimeter.
7. Trochaic dimeter.
8. Dactylic dimeter hypercatalectic.
9. Trochaic monometer.
10. Dactylic dimeter hypercatalectic.
11. Trochaic dimeter hypercatalectic.

Vss. 919—929 (*Leipsic ed.* 893—899).

ANTISTROPHE ἡ, corresponding line for line with STROPHE ἡ.

1. Μῆπῳτε | μῆπῳτε | μ' ὦ μοι-
2. ραὶ \* | \* \* ||<sup>1</sup>
3. \* λῆχῆ | ὦν Δῖος | εὐνᾶ-<sup>2</sup>
4. τεῖραν ἰδ | οἷσθε πέλ | οὔσαν'
5. μῆδε | πλαθεῖ- ||
6. ἦν γᾶμέ | τᾶ τῖνι | τῶν ἐξ
7. οὔραν | οὐ τάρβ || ὦ γάρ | ἀστέρ- ||
8. γανῶρά | πᾶρθενί | ἄν
9. εἰσὶρ | ὦσ' Ἴ- ||
10. οὔς μέγα | δᾶπτόμε | νᾶν
11. δῶσπλᾶ | νοῖς Ἥρ || ἄς ἄλ | ἀτεῖ || αἰς.

Vss. 930—938 (*Leipsic ed.* 900—905).

EPODE.

1. Ἑμοὶ δ' ὅτῃ μὲν | ὁμᾶλὸς ὁ γᾶμῶς
2. ἄφῶβος, οὐ |
3. δεδῖα' | μῆδε || κρεῖσσον- |

<sup>1</sup> Three syllables wanting : — — —

<sup>2</sup> A syllable wanting.

4. ὦν θε | ὦν ἔρ || ὦς
5. ἄφῦκτὸν ὀμμ | ἄ προσδέρκοιτὸ μ'.<sup>1</sup>
6. ἀπολέμῳς ὀδε | γ' ὅ πολέμῳς, ἀπόρᾳ
7. πόριμῳς οὐδ' ἔχω | τίς ἀν γένοιμᾶν
8. τὰν Δίως γάρ || οὐχ ὄρω
9. μῆτιν ὀπᾶ | φύγοιμ' ἀν.

1. Antispastic dimeter.
2. Cretic monometer.
3. Trochaic dimeter brachycatalectic.
4. Trochaic monometer hypercatalectic.
5. Antispastic and dochmiac.
6. The same measures.
7. Dochmiac dimeter.
8. Trochaic dimeter catalectic.
9. Choriambic dimeter catalectic.

Vss. 1075—1128 (*Leipsic ed.* 1039—1092).

ANAPÆSTIC MEASURE.

1. Εἰδῶτί | τοῖ μοῖ || τᾶσδ' ἀγγ | ἐλῖās ||
2. ὀδ' ἐθῶ | ὑξεν, || πᾶσχειν | δε κᾶκῶς ||
3. ἐχθρὸν ὑπ' | ἐχθρῶν, || οὐδέν ἄ | εἰκῆς. ||
4. πρὸς ταῦτ', | ἐπ' ἐμοῖ || ῥίπτειθ | ὦ μέν ||
5. πῦρὸς ἀμφ | ἡκῆς || βῶστρυχὸς, | αἰθῆρ δ' ||
6. ἐρεθίζ | ἐσθῶ || βρῶντη, | σφᾶκῆλφ τ' ||
7. ἀγριῶν | ἀνέμων || χθονᾶ δ' ἐκ | πύθμενων ||
8. αὐταῖς | ῥίζαῖς || πνεῦμᾶ κρᾶδ | αἰνοῖ, ||
9. κῦμᾶ δε | πόντου || τρᾶχεῖ | ῥόθῳ ||
10. ξυγχῶσ | εἶεν || τῶν τ' οὐ | ράνῳ ||
11. ἀστρῶν | διῶδοῦς, || ἐς τῆ κελ | αἰνῶν ||
12. Τάρταρον | ἀρδῆν || ῥίψει | ἐ δέμας ||
13. τοῦμόν, ἄ | νᾶγκῆς || στέρραῖς | δῖναῖς. ||
14. πάντῳς | ἐμέ γ' οὐ || θᾶνᾶτῳς | εἰ. (Parœmiac.)
15. Τοῦδῃ | μέντοι || τῶν φρένῳ | πληκτῶν ||
16. βουλευμ | ἄτ' ἐπῆ || τ' ἐστὶν ἄκ | οὔσαι. ||
17. τί γάρ ἐλλ | εἰπεῖ || μῆ πᾶρᾳ | παιῖν, ||
18. εἰ μῆδ' | ἀτῶν || τί χᾶλᾳ | μανῶν ; ||
19. ἀλλ' οὐν | ὑμεῖς || γ' αἰ πῆμ | ὁσῶναις ||
20. ξυγκᾶμν | οὔσαι || ταῖς τοῦδ | ἔ, τῶπῶν ||

[<sup>1</sup> Blomf. προσδράκοι με.]

21. μέτᾱ ποι | χῶρεϊτ' || ἐκ τῶνδ | ἔθῶς· ||
 22. μῆ φ ἐνᾱς | ὑμῶν || ἡλιθί | ὠσῆ ||
 23. βροντῆς | μῦκῆμ' | ἄτερᾱμν | ὄν. (Parœmiac.)
 24. Ἀλλῶ τῖ | φῶνεϊ | καὶ πᾶρᾱ | μῦθου μ' ||
 25. ὃ τῖ καὶ | πεῖσεῖς· || οὐ γάρ | δῆ ποῦ ||
 26. τοῦτῶ γέ | τλήτων || πᾶρῆσῦ | ρᾱς ἐπὸς· ||
 27. πῶς μέ κέλ | εὐεῖς || κακῶτῆτ' | ἄσκειν; ||
 28. μέτᾱ τοῦδ' | ὃ τῖ χρῆ || πᾶσχειν | ἔθελῶ· ||
 29. τοὺς γάρ | προδῶτᾱς || μῖσεῖν | ἑμᾶθον· ||
 30. κοῦκ ἔστ | ἱ νόσος, ||
 31. τῆσδ' ἦν | τίς ἀπέπτ || ὕσᾱ μᾶλλ | ὄν. (Parœmiac.)
 32. Ἀλλ' οὖν | μέμνησθ', || ἀγῶ | προλέγῶ· ||
 33. μῆδὲ πρὸς | ἀτῆς || θῆρᾱ | θείσαι ||
 34. μέμψῆσθ' | ἔτῦχῆν, || μῆδὲ πῶτ' | εἰπῆθ' ||
 35. ὥς Ζεὺς | ὑμᾱς || εἰς ἄπρῶ | ὀπτὸν ||
 36. πῆμ' εἷς | ἑβᾶλέν· || μῆ δῆτ', | αὐταῖ δ' ||
 37. ὑμᾱς | αὐτᾱς· | εἰδῦι | αἰ γάρ, ||
 38. κοῦκ ἐξ | αἰφνης, || οὐδὲ λάθρ | αἰῶς, ||
 39. εἰς ἄπερ | ἀντὸν || δῦκτῦόν | ἀτῆς ||
 40. ἐμπλέχθ | ἡσῆσθ' || ὕπ' ἀνοῖ | ἄς. (Parœmiac.)
 41. Καὶ μῆν | ἐργῶ || κοῦκ ἐπῖ | μῦθῶ ||
 42. χθῶν σέσᾱλ | εὐταῖ· ||
 43. βρυχῖᾱ | δ' ἡχῶ || πᾶρᾱμῦ | κᾱταῖ ||
 44. βροντῆς, | ἐλῖκῆς || δ' ἐκλῦμπ | οὔσι ||
 45. στῆρόπῆς | ζᾰπῦροῖ, || στρῶμβοῖ | δὲ κόνιν ||
 46. εἰλῖσσ | οὔσι· || σκῖρτᾱ | δ' ἀνέμων |
 47. πνεῦμάτᾱ | πάντων, || εἰς ἅλλ | ἡλᾱ ||
 48. στασίῳ ἄν | τῖπνοῦν || ἀποδείκ | νῦμένᾱ· ||
 49. ξυντέτᾱ | ρᾱκταῖ || δ' αἰθῆρ | πόντῳ· ||
 50. τοιᾶδ' | ἐπ' ἔμοι || ῥῖπῆ | Διῶθεν ||
 51. τεύχοῦς | ἄ φῶβον || στεῖχεῖ | φᾰνέρῶς· ||
 52. ὦ μῆ | τρὸς ἑμῆς || σῆβᾱς, ὦ | πάντων ||
 53. αἰθῆρ | κοῖνον || φᾰῶς εἰλ | ἰσῶν, ||
 54. ἐσῶρᾱς | μ' ὥς ἐκ || δῖκᾱ πᾶσχ | ὦ. (Parœmiac.)

CHORAL SCANNING

OF THE

AJAX FLAGELLIFER.

Vss. 134—171.

ANAPÆSTIC MEASURE.

1. Τέλαμων | ἱε παῖ, || τῆς ἀμφ | ἱρῦτου ||
2. Σάλαμιν | ὅς ἔχων || βᾶθρον ἀγχ | ἱᾶλου ||
3. σέ μιν εὐ | πρᾶσσοντ' || ἐπὶ χαῖρ || ὦ. (Parœmiac.)
4. Σε δ' ὀτᾶν | πληγῇ || Δῖος ἦ | ζᾷμένης ||
5. λόγος ἐκ | Δανάων || κάκθρους | ἐπίβῃ, ||
6. μέγαν ὀκν | ὃν ἔχῳ, || καὶ πέφθβ | ἡμαῖ, ||
7. πτηνῆς | ὡς ὀμμ || ἅ πελεῖ | ἀς. (Parœmiac.)
8. Ὡς καὶ | τῆς νῦν || φθιμένης | νῆκτὸς ||
9. μεγάλοι | θορύβοι || κατέχουσ' | ἡμᾶς ||
10. ἐπὶ δῦσ | κλειῶ, || σέ τὸν ἵππ | ὀμᾶνῃ ||
11. λειμῶν' | ἐπὶ βᾶντ', || ὀλέσαι | Δανάων ||
12. βότᾳ καὶ | λειᾶν, ||
13. ἡπέρ | δόριλῃπ || τὸς ἔτ' ἦν | λοιπῇ, ||
14. κτείνοντ' | αἰθῶν || ἱ σῖδῃρ | ῥῶ. (Parœmiac.)
15. Τοιοῦσδ | ἔ λόγους || ψιθῦρούς | πλάσσων ||
16. εἰς ὦτ | ἅ φέρεῖ || πᾶσιν Ὀδ | ὕσσευς ||
17. καὶ σφόδρᾳ | πείθει' || πέρῃ γάρ | σου νῦν ||
18. εὐπεῖστ | ἅ λέγει, || καὶ πᾶς | ὁ κλυῶν ||
19. τοῦ λέξ | ἀντὸς || χαίρει | μάλλον ||
20. τοῖς σοῖς | ἄχῃσιν || κάθυβριζ | ὦν. (Parœmiac.)
21. Τῶν γάρ | μέγαλῶν || ψυχῶν | ἱεῖς ||
22. οὐκ ἂν ἄμ | ἀρτοῖ' || κατὰ δ' ἂν | τίς ἐμοῦ ||
23. τοῖαυτ | ἅ λέγων, || οὐκ ἂν | πείθοι' ||
24. πρὸς γάρ | τὸν ἔχονθ' || ὁ φθόνος | ἐρπεῖ' ||
25. καίτοι | σμῖκροῖ || μέγαλῶν | χῶρις ||
26. σφᾶλῆρον | πῦργοῦ || ῥύμᾳ πέλ | ὄνταῖ' ||
27. μετὰ γάρ | μέγαλῶν || βαῖος ἅ | ρῖστ' ἂν, ||
28. καὶ μέγας | ὀρθοῖθ' || ὑπὸ μῖκρ | ὀτέρων' ||
29. ἀλλ' οὐ | δύνᾳτων || τοὺς ἀνὸ | ἡτοὺς ||
30. τοῦτων | γνῶμᾶς || προδιδᾶσκ | εἰν. (Parœmiac.)

31. Ὑπό τοῖ | οὐτῶν || ἀνδρῶν | θορύβεῖ ||
 32. χ' ἤμεῖς | οὐδὲν || σθένόμεν || πρὸς ταῦτ' ||
 33. ἀπάλεξ | ἀσθαῖ | σοῦ χῶρ | ἴς, ἀνάξ. ||
 34. ἀλλ' ὅτε | γάρ δῃ || τὸ σὸν ὁμῦ' | ἀπέδραν, ||
 35. πατᾶγουσ | ἰν, ἀτῆ || πτῆνων | ἄγῆλαῖ. ||
 36. μέγαν αἰ | γυπῖον δ' || ὑπόδεισ | ἀντῆς ||
 37. τᾶχ' ἄν ἐξ | αἰφνῆς, || εἰ σὺ φᾶν | εἷης ||
 38. σίγγῃ | πτῆξεῖ || ἄν ἄφῶν | οἷ. (Paræmiac.)

Vss. 172—181 (*Leipsic ed.* 172—182).

STROPHE d.

1. Ἡ ρᾶ σῆ | Ταῦρῶπῶ | λᾶ Δῖος | Ἀρτέμῖς,
 2. ὦ μέγαλ | ἀ φᾶτῖς | ὦ
 3. ματῆρ αἰσχυῖν | ἀς ἑμᾶς,
 4. ὦρ | μᾶσῆ πᾶνδᾶ | μοῦς ἑπῖ | βοῦς ἄγῆ | λαῖς,
 5. ἦ | ποῦ τῖνός νῖ | κᾶς ἄκᾶρπῶ | τὼν χᾶρῖν,
 6. ἦ ρᾶ κλύ | τῶν ἐνά | ρῶν
 7. ψευσθ | εἰσᾶ δῶροῖς | εἰτ' ἑλά | φῆβῶλῖ | αἰς,
 8. ἦ | χᾶλκῶθῶρᾶξ | εἰ τῖν ἐν | ὑᾶλῖ | ὅς
 9. μομφ | ἄν ἐχῶν ξῦν | οὐ δόρος | ἐννύχῖ | οἷς
 10. μαχᾶναις ἑ | τῖσᾶτῶ | λῶβαν.

1. Dactylic tetrameter.
2. Dactylic trimeter catalectic.
3. Epitritic and cretic monometers.
4. Iambelegus hypercatalectic.<sup>1</sup>
5. Epitritic dimeter with anacrusis, and cretic [or iambic trimeter].
6. Dactylic trimeter catalectic.
7. Iambelegus.
8. The same measure.
9. The same measure.
10. Epitritic monometer and Adonic.<sup>2</sup>

<sup>1</sup> The iambelegus is ranked under concrete numbers, and consists of a second epitritic monometer with an anacrusis, and a dactylic dimeter hypercatalectic [or, an iambic monom. hypercat.]. *Herm. Elem. Doctr. Metr.* p. 425, seq., *Glasg. ed.*

<sup>2</sup> The last syllable of the epitrite is doubtful, or, in other words, admits a short for a long, but only when it is followed either by other numbers, as dactylic or cretic, or by another member formed of epitrites. Compare the ninth verse of the antistrophe that follows.

Vss. 182—191 (*Leipsic ed.* 183—193).

ANTISTROPHE 4.

1. Οὐ πῶτέ | γάρ φρένῳ | θεν γ' ἐπ' ἄ | ριστέρᾳ,
2. παῖ Τῆλᾶ | μῶνός, ἐβ | ἄς
3. τῶσσόν, ἐν ποῖμν | αἰς πίτνων·
4. ἦ | κοῖ γάρ ἄν θεῖ | ἄ νόσος· | ἀλλ' ἀπέρ | ὑκοῖ
5. καὶ | Ζεὺς κᾶκάν καὶ | Φοῖβός Ἀργεῖ | ὦν φᾶτιν.
6. εἰ δ' ὑπὸ | βᾶλλῶμέ | νοῖ
7. κλέπτ | οὔσι μῦθοῦς | οἱ μέγα | λοι βᾶσιλ | ἦς,
8. ἦ | τὰς ἄσῳτου | Σισυφί | δᾶν γένε | ἄς,
9. μῆ, | μῆ μ', ἀνάξ, ἐθ', | ὦδ' ἐφᾶλ | οἷς κλῖσι | αἰς
10. ὁμμ' ἐχῶν, κᾶκ | ἄν φᾶτιν ἀρῇ.

Vss. 192—198 (*Leipsic ed.* 194—200).

EPODE.

1. Ἄλλ' ἀνὰ | ἐξ ἔδρῳν | ὦν | ὅπου | μακραι || ὠνι
2. στήριζ | εἰ πῶτέ | τᾶδ' | ἄγῶν | ἰφ || σχῶλῃ,
3. ἀτᾶν | οὐράνιαν | φλέγων.
4. ἐχθρ | ὦν δ' ὑβρίς ὦδ' | ἄ | τᾶρβῆτᾶ
5. ὀρμᾶται ἐν | εὐάνεμ | οἷς βάσσ | αἰς
6. πάντων κᾶγχᾶζοντ | ὦν γλῶσσαῖς
7. βᾶρῦαλγῆτ'· ἐμοῖ | δ' ἄχός ἐστᾶκεν.

1. Dactylic dimeter hyperc. and iambic dim. brach.
2. The same measure.
3. Glyconic.
4. Glyconic catalectic, with molossus following.<sup>1</sup>
5. Epitritic monometer and dactylic dim. hyperc.
6. Dochmiac dimeter catalectic.<sup>2</sup>
7. Dochmiac and antispast.

Vss. 199—218 (*Leipsic ed.* 201—220).

ANAPÆSTIC MEASURE.

1. Νᾶός ἄγ | ὦγοι || τῆς Αἰ | ἀντός, ||
2. γένεᾶς | χθονίων || ἀπ' Ἐρεχθ | εἰδᾶν, ||

<sup>1</sup> "Catalectico (Glyconeo) interdum molossus adjicitur." (*Herm. Elem. Doctr. Metr.* p. 361, ed. Glasg.)

<sup>2</sup> Compare *Æsch. Pers.* 978, ἡ καὶ τὸν Περσῶν; and 678, πᾶσᾶ γὰρ σᾶ (*Burn. Tent.* p. xxiii., n. xiii.; p. xv., n. xiii.)

3. ἔχομεν | στοῖνᾱχᾱς || οἱ κῆδ | ὁμένοι ||
 4. τοῦ Τεῖλα | μῶνός || τηλῶθεν | οἰκοῦ. ||
 5. νῦν γάρ ὁ | δεινός, || μέγας, ὦ | μόκρατῆς ||
 6. Αἰᾱς | θῶλερῶ ||
 7. κείται | χειμῶν || ἰ νόσῃ || σᾱς. (Paræmiac.)
 8. Τῖ δ' ἐνήλλ | ἀκταῖ || τῆς ᾱ | μέριᾱς ||
 9. νύξ ἦδ | ἔ βᾶρός; ||
 10. παῖ τοῦ | Φρυγίου || σὺ Τελεῦ | τάντος, ||
 11. λέγ', ἐπεῖ | σέ λᾶχός || δοῦριᾱλ | ὠτῶν ||
 12. στέρξᾱς | ἀνέχει || θοῦριός | Αἰᾱς' ||
 13. ὦστ' οὐκ | ἄν αἰδρ || ἰς ὑπέπ | οἰς. (Paræmiac.)
 14. Πῶς δῆτ | ἄ λέγῶ || λόγον ἀρῶ | ἦτον; ||
 15. θᾶνᾱτῶ | γάρ ἰσὼν || πᾶθος ἐκ | πεῦσεῖ ||
 16. μᾶνιᾱ | γάρ ἄλοῦς || ἡμῖν ὁ | κλεινός ||
 17. νυκτέρως | Αἰᾱς || ἀπέλῶ | βῆθῃ. ||
 18. τοιαῦτ' | ἄν ἰδοῖς || σκηνῆς | ἐνδὼν ||
 19. χειρὸδᾱ | ἱκτᾱ || σφᾶγ' αἶμ | ὀβάφῃ. ||
 20. κείνοι | χρηστῆρ || ἱᾱ τάνδρ | ὅς. (Paræmiac.)

Vss. 219—227 (Leipsic ed. 221—232).

STROPHE β'.

1. Οἰᾱν | ἔδῃ || λῶσᾱς | ἀνδρός ||
 2. αἰθῶπος | ἀγγέλι | ἄν
 3. ἄτλᾱ | τὼν, οὐδ || ἔ φεύκτ | ἄν,
 4. τῶν μέγαλ | ὦν Δᾶνᾱ | ὦν ὑπὸ | κληζόμεν | ἄν,
 5. τᾶν ὁ μέγας | μῦθος ἀέξ | εἰ.
 6. οἰμοί, | φόβουμ || αἰ τὸ πρόσεργ | ὄν' περὶφάντ | ὅς ἀνῆρ
 7. θάνειτ | αἰ, πᾶρᾱπλῆκτ | ῶ χερί σῦγ | κατᾱκτᾱς
 8. κέλαῖν | οἰς ξίφεσ | ἰν βῶτᾱ, | καὶ<sup>1</sup>
 9. βῶτῆρ | ἄς ἱππ || ὄνῳ | μοῦς.

1. Iambic and trochaic monometers.
2. Dactylic dimeter hypercatalectic.
3. Iambic dimeter catalectic.
4. Dactylic pentameter catalectic.
5. Choriambic dimeter hypercatalectic.
6. Iambic monometer and choriambic trimeter cat.<sup>2</sup>

<sup>1</sup> This and the succeeding line may be united into one logæædic, consisting of a base, two dactyls, and four trochees.

<sup>2</sup> Compare the remarks of Hermann on the choriambic catalexis, *Elem. Doctr. Metr.* p. 267, ed. Glasg.

7. Choriambic trimeter cat., preceded by an iambus.
8. Dactylic dimeter hyperc., preceded by an iambus.
9. Iambic dimeter catalectic.

Vss. 228—239 (Leipsic ed. 233—244).

ANAPÆSTIC MEASURE.

1. Ω μοῖ | κείθεν, || κείθεν ἄρ' | ἡμῖν ||
2. δεσμῶτ | ἔν ἁγῶν || ἡλύθε | ποιμῶν.
3. ὦν τῆν | μὲν ἔσω || σφαῖζ' ἐπὶ | γαῖας, ||
4. τὰ δέ πλεῦρ | ὁκόπων || διχ' ἀνέρρ' | ἡγνῦ· ||
5. δὺ δ' ἀργ | ἡπόδας || κριούς | ἀνέλων, ||
6. τοῦ μὲν | κέφαλῃν || καὶ γλώσσ | ἄν ἄκρῶν ||
7. ῥίπτει | θερίσας, || τὸν δ' ὄρθ | ὄν ἄνω ||
8. κῖονι | δῆσας ||
9. μέγαν ἵππ | ὁδέτην || ῥῦτῆρ | ἄ λαβῶν ||
10. παῖει | λίγυρᾷ || μάστῃγ | ἔ διπλῇ ||
11. κάκᾳ δένν | ἀζῶν || ῥῆμάθ' ἄ | δαῖμων ||
12. κοῦδεις | ἀνδρῶν || ἐδιδάξ || ἐν. (Parœmiac.)

Vss. 240—248 (Leipsic ed. 245—256).

ANTISTROPHE β'.

1. Ὠρᾶ | τῖν' ἡ || δῆ κάρ | ἄ κᾶ- ||<sup>1</sup>
2. λῦμμάσι | κρυψάμε | νῶν
3. πόδοιν | κλῶπᾶν || ἄρεσθ | αἰ,
4. ἡ θοὸν | εἰρέσι | ἄς ζῦγον | ἐζῶμέ | νῶν
5. πόντοπόρῳ | νᾶϊ μέθειν | αἰ.
6. τοῖας | ἐρέσσο || οὐσῖν ἀπειλ | ἄς δῖκράτεῖς | Ἀτρεΐδαι
7. κάθ' ἡμ | ὦν· πέφῳβῆμ | αἰ λίθῳλεῦστ | ὄν ἀρῇ
8. ξυνᾶλγ | εἰν μέτα | ποῦδῃ τῦπ | εἰς,
9. τὸν αἰσ' | ἀπλᾶ || τὸς ἰσχ | εἰ.

Vss. 325, 328, 331 (Leipsic ed. 333, 336, 339).

ANTISPASTICS.

325. ἰῶ μοῖ μοῖ. |
328. ἰῶ μοῖ μοῖ. |
331. ἰῶ παῖ παῖ. |

<sup>1</sup> Hermann's arrangement. Compare, however, the remarks of Wunder, *ad loc.*

325. Antispastic monometer.

328. The same measure.

331. The same measure.

Vss. 340—344 (Leipsic ed. 348—353).

STROPHE γ'.

1. ἰὼ |
2. φίλοι ναῦβάται, | μόνοι ἑμῶν φίλων,
3. μόνοι τ' ἐμμένοντ | ἐς ὀρθῶ νόμῳ,
4. ἰδεσθ | ἑ μ' οἱ || ὄν ἀρτ | ἰ κύμ || ἄ φοῖν | ἰās || ὑπὸ |
ζᾷλῆς ||
5. ἀμφιδρόμον κύκλειτ | αἱ.

1. Iambus.<sup>1</sup>
2. Dochmiac dimeter.<sup>2</sup>
3. The same measure.<sup>3</sup>
4. Iambic tetrameter.
5. Dochmiac monometer hypercatalec. [or logæedic].

Vss. 347—351 (Leipsic ed. 356—361).

ANTISTROPHE γ'.

1. ἰὼ |
2. γένος ναῖās | ἀρωγὸν τέχνās,
3. ἀλλῶν ὅς ἐπέβās | ἑλισσὼν πλάτᾶν,<sup>4</sup>
4. σέ τοι, | σέ τοι || μόνον | δέδορκ || ἄ ποῖμ | ἑνῶν || ἐπᾶρκ
| ἑσόντ' ||
5. ἀλλᾶ μὲ σὺνδᾷξ | ὄν.

Vss. 354—356 (Leipsic ed. 364—366).

STROPHE ε'.

1. ὄρᾱς τὸν θρᾶσυν, | τὸν εὐκᾶρδῖον,
2. τὸν ἐν δαῖοις | ἀτρῆστον μάχαῖς,
3. ἐν ἀφῶβοις μὲ θῆρσ | ἰ δεῖνόν χερᾶς;

<sup>1</sup> A single iambus, followed by a dochmiac verse, is of frequent occurrence in the tragic choruses. Consult *Seidler, de Vers. Dochm.* p. 115.

<sup>2</sup> Respecting the hiatus after the shortened final syllable in *μόνοι*, consult *Hermann, Elem. Doctr. Metr.* p. 158, ed. Glasg.

<sup>3</sup> *Seidler, de Vers. Dochm.* p. 15.

<sup>4</sup> In the first foot of this line two long are resolved into four short.

1. Dochmiac dimeter.
2. The same measure.
3. The same measure.

Vss. 362—366 (*Leipsic ed.* 372—376).<sup>1</sup>

STROPHE στ'.

1. ὦ δῦσ | μῶρῶς, ὦς || χῆρι μῆν |
2. μέθῃκ | ἄ τοῦς || ἀλᾶστ | ὄρᾶς, ||
3. ἐν δ' ἑλίκεσσ | ἱ βοῦς | ἱ καὶ ||
4. κλυτοῖς | πῆσῶν || αἰπὺλοις, |
5. ἔρεμν | ὄν αἶμ || ἐδεῦσ | ᾧ.

1. Anapæstic dimeter brachycatalectic.
2. Iambic dimeter.
3. Choriambic and iambic monometer.
4. Iambic and choriambic monometer.
5. Iambic dimeter catalectic.

Vss. 369—371 (*Leipsic ed.* 379—381).

ANTISTROPHE έ.

1. ἰῶ πᾶνθ ὄρῶν, | ἀπᾶντων τ' ἄει
2. κάκῶν ὀργάνων, | τέκνων Λάρτιου,
3. κάκῳπινῆστᾶτων | τ' ἀλῆμᾶ στράτου.

Vss. 377—381 (*Leipsic ed.* 387—391).

ANTISTROPHE στ'.

1. ὦ Ζεῦ, | προγόνων || πρῶπατῶρ, |
2. πῶς ἄν | τὸν αἶμ || ὕλῳτ | ἄτον, ||
3. ἐχθρὸν ἄλῃμ | ἄ τοῦς | τέ δις- ||
4. σᾶρχᾶς | ὀλέσσ | ἄς βασιλείς,
5. τέλῶς | θᾶνοῖμ || ἱ καῦτ | ὦς.

Vss. 384—400 (*Leipsic ed.* 394—409).

STROPHE ζ'.

1. ἰῶ |
2. σκότος ἐμὸν φᾶος | °

<sup>1</sup> Line 360 (*Leipsic ed.* 370) is an antispastic monometer, αἰ αἰ αἰ αἰ like lines 325, 328, 331.

<sup>2</sup> Respecting the short syllable made long here [and in v. 4] at the end of the dochmius, consult Seidler, *de Vers. Dochm.* p. 85.

3. ἔρῃβος ὦ φᾶενν | ὄτᾰτὸν, ὦς ἔμοι
4. ἔλεσθ', | ἔλεσθ || ἔ μ' οἰκῆτορᾰ·
5. ἔλεσθ | ἔ μ' οὐτ || ἔ γάρ
6. θεῶν γενός, οὐθ' | ἀμερίων<sup>1</sup>
7. ἔτ' ἀξ | ἰός || βλεπεῖν | τίν' εἰς || ὄνα | σὶν ἀνθρ || ὥπων.<sup>2</sup>
8. ἀλλᾶ | μ' ᾶ Δι || ὅς
9. ἀλκίμᾰ θεός ὅ- |
10. λεθριὸν αἰ | κίξει.
11. ποῖ τίς | οὖν φῦγ || ἦ ;
12. ποῖ μὸλ | ὦν μὲν || ὦ ;
13. εἰ τᾶ | μὲν φθῖν || εἰ, φῖλ | οἰ,
14. τοῖσδ' ὅμ | οὐ πέλ || ᾰς
15. μῶραις | δ' ᾰγραῖς || προσκεῖμ | ἔθα ||
16. πᾶς δέ | στράτὸς || διπᾰλτ | ὅς ᾰν || μέ
17. χεῖρῖ φόν | εὐοῖ.

-
1. Iambus.
 2. Dochmiac monometer.
 3. Dochmiac dimeter.
 4. Iambic monometer and dochmius.
 5. Iambic dimeter brachycatalectic.
 6. Choriambic dimeter.
 7. Iambic trimeter and semantus trochee.
 8. Trochaic monometer hypercatalectic.
 9. Dochmiac monometer.<sup>3</sup>
 10. Glyconic without a base.<sup>4</sup>
 11. Trochaic monometer hypercatalectic.
 12. The same measure.
 13. Trochaic dimeter catalectic.
 14. Trochaic monometer hypercatalectic.
 15. Iambic dimeter.
 16. Iambic dimeter hypercatalectic.
 17. Adonic.

<sup>1</sup> The word θεῶν forms one long syllable here.

<sup>2</sup> "Qui in fine trimetri additus est pes, numero videtur trochæus semantus esse." *Herm. ad Œd. R.* 1328.

<sup>3</sup> Compare Hermann, *ad loc.* We have given his reading, although Wunder maintains that the first syllable of ὀλέθριον cannot be thrown back to the preceding line. The latter editor makes ὀλέθριον αἰκίζεῖ a dactyl (the long being resolved into two short) and molossus. Hermann, on the contrary, makes the dochmius end in two short, resolved from one long.

<sup>4</sup> Compare *Herm. Elem. Doctr. Metr.* p. 361, *ed. Glasg.*

Vss. 403—419 (*Leipsic ed.* 412—427).

ANTISTROPHE ζ.

1. ἰῶ |
2. πῶροι ἀλιρῥόθοι |
3. πᾶράλα τ' ἀντρά, καὶ | νέμῶς ἐπακτιῶν,
4. πῶλυν | πῶλυν || μέ δαρὼν τέ δῃ
5. κάτει | χέτ' ἀμφ || ἱ Τροῖ- |
6. ἄν χρόνῳ ἄλλ' | οὔκ ἐτί μ' οὔκ
7. ἐτ' ἀμπ | νόας || ἐχόντ | ἄ τουτ || ὅ τις | φρῶνῶν || ἔστω
8. ὦ Σκά | μᾶνδρι || οἱ
9. γειτόνῃς ῥόαι, |
10. εὐφρῶνῃς Ἀργ | εἰοῖς .
11. οὔκ ἐτ' | ἀνδρά || μῇ
12. τῶνδ' ἰδ | ἦτ', ἐπ || ὅς
13. ἐξέρ | ἐὼ μέγ || οἶον | οὐ-<sup>1</sup>
14. τῖν᾽ Τροῖ | ἄ στράτ || οὐ<sup>2</sup>
15. δερχθῇ | χθῶνός || μόλονται | ἄπο ||
16. Ἑλλάν | ἰδός || τᾶνυν | δ' ἀτίμ || ὤς
17. ὦδ'ε πρὸ | κεῖμαι.

Vss. 589—598 (*Leipsic ed.* 596—608).

STROPHE η.

1. ὦ κλειν | ἄ Σάλαμῖς | σὺ μὲν | ποῦ<sup>3</sup>
2. ναί | εἰς ἀλιπλάγκ | τὸς | εὐδαίμων<sup>4</sup>
3. πᾶσ | ἰν πῆριφάντ | ὅς αἰ | εἰ
4. ἔγω | δ' ὅ τλάμ || ὦν πᾶλ | αἰὼς ἄφ' οὐ | χρόνός
5. Ἰδαί | ἄ μῖμν || ὦ λεῖμ | ὠνί' ἀποῖν | ἄ μῆν | ὦν<sup>5</sup>
6. ἀν | ἦριθμός αἰ | ἐν | εὐνῶμα
7. χρόνῳ | τρυχόμενός
8. κάκᾱν | ἐλπιδ' ἐχών

<sup>1</sup> We must read ἐξέρῳ here as a trisyllable. Porson and Elmsley prefer ἐξερῶ at once, but the Attic rule does not hold good in lyric verse. Compare Hermann, *ad loc.*

<sup>2</sup> The diphthong *oi* in the word *Τροίαν* is shortened before the succeeding vowel, and the first foot becomes a tribrach, answering to the trochee in the corresponding line of the strophe. Compare Spitzner, *Gr. Pros.* p. 7.

<sup>3</sup> *Herm. Elem. Doctr. Metr.* p. 362, *ed. Glasg.*

<sup>4</sup> Compare line 195.

<sup>5</sup> We have adopted the reading recommended by Hermann.

6. ἦσει | δῦσμοῖρος ἄλλ' | ὀξύτωνους | μὲν ῥῥῥῥ
 7. θρηνήσ | εἰ χερσὶ πλῆκτ | οἱ δ'
 8. ἐν στέρν | οἰσὶ πῆσοῦντ | αἱ
 9. δοῦποι, | καὶ πόλῖ | ἄς ἄ | μῦγμᾶ | χαῖτῦς.

1. Iambic monometer and glyconic.
2. Iambic monometer and glyconic hypercatalectic.
3. Trochaic dimeter brachycatalectic.
4. Dactylic dimeter.<sup>1</sup>
5. Choriambic dimeter hypercatalectic, with base.
6. Choriambic trimeter catalectic, with base.
7. Choriambic monometer hypercatalectic, with base.<sup>2</sup>
8. The same measure.
9. Phalæcian hendecasyllabic.

Vss. 618—626 (*Leipsic ed.* 634—645).

ANTISTROPHE θ'.

1. κρεῖσσῶν | γᾶρ ᾗδ || α κεύθμ | ὦν ὄ νοσῶν || μᾶτᾶν
 2. ὅς ἐκ | πατρῶ || ας ἦκ | ὦν γένεᾶς | ἄριστ | ὅς
 3. πόλῦπῶν | ὦν ᾿Α || χαῖῶν |
 4. οὔκ ἔτι | σὺντροφοῖς
 5. ὀργαῖς | ἐμπέδῳς ἄλλ' | ἐκτὸς ὀμίλ | εἰ.
 6. ὦ τλάμ | ὦν πατέρ οἱ | ἄν σέ μένει | πύθεσθ | αἱ
 7. παιδὸς | δῦσφορὸν ἄτ | ἄν,
 8. ἄν οὔπ | ὦ τίς ἐθρέψ | ἐν
 9. αἰῶν | Αἰᾰκίδ | ἄν ἄ | τέρθε | τοῦδε.

Vss. 674—686 (*Leipsic ed.* 694—706).

STROPHE ι.

1. ἐφρῖξ | ἐρῶτ || ἱ, πέρῖ | χᾶρῆς || δ' ἀνέπτ | ὀμᾶν. ||
 2. ἰῶ, ἰῶ, Πᾶν, Πᾶν, |
 3. ὦ Πᾶν, | Πᾶν ἀλίπλᾶγκτ | ἔ Κῦλ-
 4. λανί | ἄς χῖονοκτ | ὕπου
 5. πετραί | ἄς ἄπο δειρ | ἄδῳς
 6. φάν | ἦθ', ὦ | θεῶν χόροποι | ἀνᾶξ,
 7. ὁ | πως μοι | Νῦσιᾶ Κνωσσ | ἱ' ὄρχ-
 8. ἦμᾶτ' | αὐτοῦδᾰ | ἦ ξῦν | ὦν ἱ | ἀψῆς.

<sup>1</sup> This verse may also be scanned as a choriambus and iambus.

<sup>2</sup> Called also a Pherecratic verse.

9. νῦν γάρ εἰ | μοῖ μέλ | εἰ χόρ | εὔσαι
 10. } ἱκάρῳ δ' ὑπέρ | πῆλ' ἄγ' ὦν μύλων | ἀνὰξ | Ἀπόλλ || ὦν
 11. }
 12. ὁ | Δαλῶς εὔ | γνῶστὸς
 13. ἐμοὶ | ξύνει || ἦς | δι | ἅ πάντ | ὅς εὔ || φρῶν.

1. Iambic trimeter.
2. Dochmiac monometer.<sup>1</sup>
3. Glyconic.
4. The same measure.
5. The same measure.<sup>2</sup>
6. Glyconic, increased by a syllable before the base.<sup>3</sup>
7. The same measure.
8. Phalæcian hendecasyllabic.
9. Logæædic.
- 10, 11. Dochmiac dimeter and iambic monom. hyperc.
12. Glyconic.
13. Two iambic monometers hypercatalectic, the second with anacrusis.

Vss. 687—699 (*Leipsic ed.* 706—718).

ANTISTROPHE I.

1. ἔλυσ | ἐν αἶν || ὄν ἄχ' ὅς | ἄπ' ὀμμ || ἄτων | Ἀρῆς ||
 2. ἰῶ, ἰῶ' νῦν αὖ, |
 3. νῦν, ὦ | Ζεῦ πᾶρ' λεῦκ | ὄν εὔ-
 4. ἄμερ | ὄν πῆλ' αἰ | φᾶος
 5. θοῶν | ὠκῦ ἄλ' ὦν | νῆων
 6. ὄτ' | Αἴας | λᾶθ' ἰπὸν ὅς | πᾶλιν
 7. θε | ὦν δ' αὖ | πᾶν θύτ' ἔσμε | ἰ' ἐξ-
 8. ἦν ὅς, | εὔνομι | ἄ σῆβ | ὦν μέγ | ἰστᾶ
 9. πᾶν θ' ὅ μέγ | ἄς χροῖν | ὅς μᾶρ | αἰνεῖ
 10. } κοῦδ' ἐν ἀναῦδ' ἡτὸν | φᾶτ' ἰξ' αἰμ' ἄν εὔ | τέ γ' ἐξ | ἄλλ' πτ ||
 11. } ὦν
 12. Αἶ | ἄς μέτ' ἀνέγν | ὠσθῇ
 13. θυμοῦ | τ' Ἀτρεΐδ || αἶς | μεγ | ἄλ' ὦν || τέ νεῖ | κῆων,

<sup>1</sup> Consult Seidler, *de Vers. Dochm.* p. 35. The second vowel in the verse is shortened before the one that succeeds.

<sup>2</sup> In this and the three following verses Hermann gives a different arrangement. The mode adopted above, however, is sanctioned by Seidler (*ep. ad Lobeck.*)

<sup>3</sup> Consult Hermann, *Elem. Metr. Doctr.* p. 358, *seq.*, *ed. Glasg.*

VERSE

847. πὸνὸς | πὸνῶ || πὸνὼν | φέρει. ||
 848. πᾶ, πᾶ, |
 849. πᾶ γάρ | οὐκ ἔβ || ἄν ἔγ | ὦ;
 850. κοῦδεῖς | ἐπίστ || ἄται | μέ σῦμμ || ἄθειν | τὸπὸς. ||
 851. ἰδοῦ |
 852. δοῦπὼν | αὐ κλύ || ὦ τῦν | ᾱ.
 853. ἡμῶν | γέ νᾱ || ὅς κοῖν | ὄπλοῦν || ὄμιλ | ἱᾱν. ||
 854. τί οὖν δῆ; |
 855. πᾶν ἔστ | ἰβῆτ || αἰ πλεῦρ | ὄν ἔσπ || ἔρὼν | νῆων. ||
 856. ἔχεις οὖν; |
 857. πὸνοῦ | γέ πληθ || ὅς κοῦδ | ἐν εἰς || ὀψιν | πλέων. ||
 858. ἀλλ' οὐδ' | ἐμοῖ || δῆ τῆν | ἄφ' ἧλ || ἰοῦ | βόλων ||
 859. κέλευθ | ὄν ᾱ || νῆρ οὐδ | ἄμοῦ || δῆλοι | φάνεις. ||

847. Iambic dimeter.

848. Spondee (as part of an iambic line).<sup>1</sup>

849. Trochaic dimeter catalectic.

850. Iambic trimeter.

851. Iambic monometer brachycatalectic.

852. Trochaic dimeter catalectic.

853. Iambic trimeter.

854. Bacchic monometer.

855. Iambic trimeter.

856. Bacchic monometer.

857. Iambic trimeter.

858. The same measure.

859. The same measure.

Vss. 860—868 (*Leipsic ed.* 879—890).

STROPHE *id.*

1. Τῖς ἄν δῆτ᾽ μοῖ, | τῖς ἄν φίλοπὼνῶν
 2. ἀλιᾷδ᾽ ἄν ἔχ | ὦν αὐπνοῦς ἄγρᾱς
 3. ἦ τῖς ὅ | λῦμπῖᾱ | δῶν | θέων ἦ ρύτῶν
 4. Βῶσπὸρι | ὦν πὸτᾱμῶν ἰδρῖς
 5. τὸν ὦ | μὸθῦ || μὼν | εἰ πὸθῖ | πλαζζόμενῶν λεῦσσῶν
 6. ἀπῦοι | σχέτλιᾱ γάρ
 7. ἔμέ γέ τῶν μακρῶν | ἄλατᾱν πὼνῶν
 8. οὐρίῳ | μῆ πᾶσαι δρομῶ
 9. ἀλλ' ἄμηνῶν ἄνδρ | ἄ μῆ | λεῦσσειν || ὀποῦ. |

<sup>1</sup> Or, in other words, iambic monometer brachycatalectic.

1. Dochmiac dimeter.<sup>1</sup>
2. Antispastic and dochmiac monometers.
3. Dactylic dimeter hypercat. and dochmiac monom.<sup>2</sup>
4. Dactylic and dochmiac monometers.
5. Iambic. penthem., dactylic, and dochmiac monom.
6. Cretic dimeter.
7. Dochmiac dimeter.
8. Cretic and dochmiac monometers.<sup>3</sup>
9. Dochmiac monometer and ischiorrhogic iambic.<sup>4</sup>

VERSE

869. ἰὼ μοῖ μοῖ |
 871. ἰὼ τλημῶν |
 875. τί δ' ἔστιν |
 878. ὦ μοῖ ἑμῶν νόστων |
 879. ὦ | μοῖ κατῆ | πῆφνέν ἄν | ἀξ
 880. τὸνδ᾽ εὖ σὺνν | αὐτὰν ὦ τᾶλᾱς.
 881. ὦ τᾶλαῖ | φρῶν γύναι. |
 886. ὦ μοῖ ἑμᾶς ἀτᾶς | οἶος ἄρ' αἰμᾶχθῆς,
 887. ἄφρακτὸς φίλων |
 888. ἐγ | ὦ δ' ὅ παντᾶ | κῶφός ὅ | παντ' αἰῶρ | ἰς
 889. κατῇ | μέλῃ || σᾶ πᾶ | πᾶ
 890. κεῖται ὅ | δὺστράπῃ | λὸς
 891. δυσ | ὠνύμους | Αἰᾶς ;

869. Antispastic monometer.
 871. The same measure.
 875. Bacchic monometer.
 878. Dochmiac monometer.<sup>5</sup>
 879. Dactylic trimeter catalectic, with anacrusis.
 880. Cretic and dochmiac monometer.
 881. Cretic dimeter.

<sup>1</sup> Seidler, *de Vers. Dochm.* p. 13.

<sup>2</sup> *Id.* p. 145.

<sup>3</sup> *Id.* p. 123, 127.

<sup>4</sup> "Versus 874 (859) iambico finitur ex eo genere, quod apte ischiorrhogicum appellari posse in elementis doctrinæ metricæ dixi." (*Herm., ad loc.*)

<sup>5</sup> "Monuit Seidlerus hunc versum conjungi posse cum sequenti in unum hexametrum heroicum. At recte me monuit Hermannus, non solere tragicos versum illum ita nude ejusmodi numeris adjungere, quales sunt qui antecedunt et sequuntur." (*Wunder, ad loc.*)

886. Dochmiac dimeter.<sup>1</sup>
 887. Dochmiac monometer.
 888. Iambelegus.<sup>2</sup>
 889. Iambic dimeter catalectic.
 890. Dactylic trimeter catalectic.
 891. Adonic, with anacrusis.

Vss. 902—910 (*Leipsic ed.* 925—936).

ANTISTROPHE *ιδ.*

1. ἐμῆλλῆς τᾱλᾱς | ἐμῆλλῆς χρῶνῳ̃
 2. στῆρεῶφρων ᾗρ' | ἐξᾱνῦσεῖν κᾱκᾱν
 3. μοῖρᾱν ᾗ | πεῖρεσῖ | ὦν | πῶνων τοῖᾱ μοῖ
 4. πᾱννῦχᾱ | καὶ φᾱῖθοντ' \* \* <sup>3</sup>
 5. ἄνεστ | ἐνᾱζ || ἐς | ὠμῶφρῶν' | ἐχθῶδῶπ' Ἀτρεῖδαῖς
 6. οὐλιῶ | σὺν πᾱθεῖ
 7. μέγᾱς ᾗρ' ἦν ἐκεῖν | ὅς ἀρχῶν χρῶνὸς
 8. πῆμᾱτων | ἦμὸς ἀρίστῳ̃ χειρ
 9. \* \* \* ὀπλῶν | ἐκεῖτ' | ἄγων | περῖ. | <sup>4</sup>

VERSE

911. ἰῶ μοῖ μοῖ |
 913. ἰῶ μοῖ μοῖ |
 917. ξὺναῦδῶ |
 920. ὦ μοῖ, ἀνᾱλγῆτων |
 921. δις | σῶν ἐθρῶ | ἦσᾱς ἄν | αὐδῶν
 922. ἐργῶν Ἀτρ | εἰδᾱν τῶδ' ἄχεῖ
 923. ἀλλ' ἀπειργ | οἱ θεῶς
 928. ἦ ρᾱ κῆλαῖνῶπᾱν | θῦμῶν ἐφῦβριζέῖς
 929. πῶλῦτλᾱς ἀνῆρ |
 930. γε | λᾱ δῆ τοῖσι | μαῖνῶμέ | νοῖς ἄχε | σὺν
 931. πῶλῦν | γῆλῶτ || ᾗ φεῦ | φεῦ

<sup>1</sup> In the common text, verse 883 (*Leips.* 905) reads as follows, *τῖνος ποτ' ᾗρ' ἐπραξε χειρὶ δῶςμορος*, and is an iambic trimeter. Hermann, however, gives *ἐρξε* for *ἐπραξε*, and makes the line consist of an iambic monometer hypercatalectic and iambic dimeter brachycatalectic.

<sup>2</sup> Consult 128, note 1.

<sup>3</sup> Two syllables wanting to complete the line. Hermann reads *ἔρα*. Elmsley prefers *ἄναξ*.

<sup>4</sup> Four syllables wanting at the beginning of the line. Brunck receives into the text the supplement given by Triclinius, *ναμὲλ*, Ἀχιλλεύς; but Musgrave, with more probability, suggests *χρυσοδέτων*, which is approved of by Hermann.

932. ξύν τε δίπλ | οἱ βάσιλ | ἦς

933. κλύ | ὄντες Ἄτρ | εἰδαῖ.

The scanning of these verses, from 911 to 933, corresponds, line for line, to that of verses 869—891.

Vss. 1136—1140 (*Leipsic ed.* 1162—1167).

ANAPÆSTIC MEASURE.

1. εἶσται | μέγαλῆς || ἐριδὸς | τῆς ἁγῶν ||
2. ἀλλ' ὦς | δύνασαι || Τεῦκρὲ τᾶχ | ὑνᾶς ||
3. σπεῦσὼν | κοῖλῃν || κᾶπῆτόν | τὶν' ἰδεῖν ||
4. τῶδ' ἐνθ | ἄ βροτοῖς || τὸν ἄει | μνηστῶν ||
5. τᾶφόν εὔ | ρῶεντ || ἄ καθέξ | εἰ. (Parœmiac.)

Vss. 1158—1164 (*Leipsic ed.* 1185—1191).

STROPHE ιβ'.

1. τῆς ἄρᾳ | νῆαρός || εἰς πῶτῃ | λῆ-
2. ξεῖ πολὺπλάγκτ | ὦν ἑτῶν | ἄριθμὸς
3. τὰν ἄ | παῦστὸν || αἰὲν ἔμοι
4. δορ | ὑσσόντων | μόχθων<sup>1</sup>
5. ἄ | τὰν ἐπαγῶν | ἄνᾳ
6. τὰν | εὐρωδῇ | Τροῖαν
7. δύς | τὰνὸν ὄνειδ | ὅς Ἑλλάνων;

1. Iambic dimeter catalectic.
2. Choriambic dimeter catalectic.
3. Trochaic and choriambic monometers.
4. Glyconic.
5. The same measure.
6. The same measure.
7. The same measure.

Vss. 1165—1170 (*Leipsic ed.* 1192—1198).

ANTISTROPHE ιβ'.

1. ὄφελῃ | προῤῥόν || αἰθέρᾳ | δύν-
2. αἰ μέγαν ἦ | τὸν πολὺκοῖν | ὄν ᾗδᾶν

<sup>1</sup> A molossus here takes the place of the choriambus, and so also in verse 6. Compare Hermann, *Elem. Doctr. Metr.* p. 360, *ed. Glasg.*

3. κεῖνος ἀνῆρ | ὅς στῦγέρων<sup>1</sup>
4. ἔ | δεῖξεν ὄπλων | Ἑλλὰ-
5. σι | κοῖνον Ἀρήν· | ἰῶ
6. πόν | οἱ πρόγονοι | πόνων·
7. κείν | ὅς γάρ ἐπέρσ | ἐν ἀνθρῶπους.

Vss. 1171—1182 (*Leipsic ed.* 1199—1210).

STROPHE ιγ'.

1. ἐκεῖν | ὅς οὐ || τὲ στῆφάνων
2. οὐτὲ βάθει | ἀν κύλικων
3. νεῖμεν ἔμοι | τέρψιν ὁμίλ | εἰν
4. οὐ | τὲ γλυκύν αὐλ | ὦν ὁτόβον
5. δῦσμορός οὐτ' | ἐννύχιαν
6. τέρψιν ἱαυ | εἰν·
7. ἑρώτων |
8. ἑρώτ | ὦν δ' ἀπέπau | σ' ἐν ὦ μοι
9. κείμ | αἱ δ' ἀμέριμν | ὅς οὐτῶς
10. ἀ | εἰ πύκναις | δροσοῖς
11. τεγγόμενος | κόμας
12. λύγρας | μνημάτᾱ Τροῖ | ἄς.

1. Iambic monometer and choriambus.
2. Choriambic dimeter.
3. Choriambic dimeter hypercatalectic.
4. Choriambic dimeter, with anacrusis.
5. Choriambic dimeter.
6. Choriambic monometer hypercatalectic.
7. Bacchic monometer.
8. Glyconic hypercatalectic, with base.
9. The same measure, with anacrusis.
10. The same measure.
11. Choriambic monometer and iambus.
12. Pherecratic.

Vss. 1183—1194 (*Leipsic ed.* 1211—1222).

ANTISTROPHE ιγ'.

1. καὶ πρὶν | μέν οὖν || ἐννύχιον
2. δεῖματός ἦν | μοι πρόβῳλᾱ

<sup>1</sup> [A choriambic answers to a trochaic monometer in the strophe.]

3. καὶ βέλεων | θοῦρῖος Αἰ | ἀγ
4. νῦν | δ' οὐτός ἀνεῖτ | αἰ στῦγερῶ
5. δαιμόνι τις | μοι τις ἔτ' οὖν
6. τερψίς ἐπέστ | αἰ;
7. γένοιμᾶν |
8. ὦ' ὕλ | αἶν ἐπέστ | ἱ πόντου
9. πρό | βλήμ' ἀλίκλυστ | ὄν ἀκράν
10. ἰπ | ὁ πλάκᾳ Σοῦν | ἰού
11. τὰς ἱεράς | ὁπῶς
12. προσειπ | οἰμέν Ἀθᾶ | νᾶς.

Vss. 1374—1392 (Leipsic ed. 1402—1420).

ANAPÆSTIC MEASURE.

1. ἄλῖς ἦ | δῆ γάρ || πόλῦς ἐκ | τέταται
2. χρῶς ἀλλ' | οἱ μὲν || κοίλῃν | κᾶπέτων ||
3. χερσὶ τᾶχ | ὕνετῆ || τοῖ δ' ὕψ | ἱβάτων ||
4. τριπόδ' ἀμφ | ἱπύρων || λουτρῶν | ὄσιων ||
5. θέσθ' ἐπὶ | καῖρον || μῖα δ' ἐκ | κλίσιας ||
6. ἀνδρῶν | ἰλῆ || τὸν ὑπᾶσ | πιδιῶν ||
7. κόσμων | φέρετῶ ||
8. παῖ σὺ δέ | πατρὸς || γ' ὄσον ἰσχ | ὑεῖς ||
9. φίλοτῆτ | ἱ θιγῶν, || πλεῦράς | σὺν ἑμοῖ ||
10. τὰσδ' ἐπὶ | κοῦφίζ' || ἐτὶ γάρ | θερμαῖ ||
11. σῦριγγ | ἔς ἄνω || φύσῶσ | ἱ μέλαν ||
12. μένος ἀλλ' | ἄγῃ πᾶς, || φίλος ὅσ | τίς ἀνῆρ ||
13. φῆσὶ πάρ | εἰναί, || σοῦσθῶ | βῆτῶ ||
14. τῶν ἀνδρ | ἱ πόνων || τῶ πάντ' | ἀγᾶθῶ ||
15. κοῦδενί | πῶ λῶ || ὄνι θνήτ | ὦν (Parœmiac.)<sup>1</sup>
16. Αἰᾶν | τὸς ὅτ' ἦν || τὸτέ φῶν | ὦ. (Parœmiac.)
17. ἦ πολλ | ἄ βροτοῖς || ἐστὶν ἰδ | οὔσιν ||
18. γωνᾶι | πρίν ἰδεῖν || δ' οὐδεῖς | μᾶντις ||
19. τῶν μέλλ | ὄντων, || ὅ τί πρᾶξ | εἰ. (Parœmiac.)

<sup>1</sup> [Hermann has edited, Κούδενί γ' ᾗτινι λφονι θνητῶν.]

CHORAL SCANNING

OF THE

ŒDIPUS TYRANNUS.

I. *Vss.* 151—158.

STROPHE *d.*

1. ὦ Δῖος | ādŭě | πῆς φᾱτί, | tīs pŏtě | tāś pŏlŭ | χρῦσοῦ
2. Πῦθῶν | ōś āγλ || āās | ěbās ||
3. Θῆβας ; | ěktětǎ | μαῖ φῶβερ | āν φρένǎ, | δειμᾱτί | πᾱλλῶν,
4. ἰ | ῆῖε | Δᾱλῖε | Παῖαν,
5. ᾱμφὶ σοῖ | āžŏmě | νŏς τῖ μοῖ | ῆ νέον,
6. ῆ περὶ | tēllŏmě | ναῖς ῶ | ραῖς πᾱλῖν
7. ěžǎnŭ | seīs χρέος.
8. εἰπέ μοῖ, | ō χρŭσě | āś<sup>1</sup> τέκνον | Ἑλπίδος, | āμβροτέ | Φᾱμά.

-
1. Dactylic hexameter.
 2. Iambic dimeter acatalectic.
 3. Dactylic hexameter.
 4. Dactylic trimeter, with anacrusis.
 5. Dactylic tetrameter.
 6. The same measure.
 7. Dactylic dimeter.
 8. Dactylic hexameter.

<sup>1</sup> ["Apud tragicos sæpe legitur χρύσεος prima correpta. Primus hoc observavit Hermannus, quem vide, Elem. Doctr. Metr. p. 44. Exempla præbent Sophocles (Ed. T. 158. 188. Ant. 103. Euripides Iph. A. 1051. Iph. T. 1255. Tro. 520. 856. (ubi χρύσεος in κρόκεος metri causa mutavit Barnesius) Bacch. 373. Heracl. 916. Herc. 551. 396. El. 192."—*Elmsl. Eur. Med.* 618.]

I. *Vss.* 159—166ANTISTROPHE *α*.

1. Πρωτᾶ σέ | κελῶμέ | νὸς θυγά | τερ Δῖος | ἀμβρότ' Ἄ | θανά,
2. γαῖα | ὄχον || τ' ἀδελφ | ἔαν ||
3. Ἀρτέμιν | ἀ κύκλῳ | ἐντ' ἄγῳ | ρᾶς θρόνον | εὐκλέᾳ | θᾶσσει
4. καὶ | Φοῖβον ἔ | καβδῶλον, | ἰῶ
5. τριῖσοι ἄ | λῆξιμόρ | οἱ πρόφᾳ | νῆτέ μοι,
6. εἰ πότῃ | καὶ πρότῃ | ρᾶς ἄ | τᾶς ὑπέρ-
7. ὀρνύμε | νᾶς πόλει
8. ἡνύσατ' | ἐκτόπι | ἄν φλόγα | πῆμάτος, | ἐλθέτῃ | καὶ νῦν.

II. *Vss.* 167—175.STROPHE *β*.

1. ὦ πόποι, | ἀνὰ ῥίθμ || ἄ γάρ | φέρῳ ||
2. πῆμάτᾳ | νόσει || δέ μοι | πρόπᾶς || στολῶς, οὐδ' | ἐνὶ ||
3. φροντίδος | ἐγχοῶ,
4. ᾧ τίς ἄ | λῆξεταί, | οὐτῇ γάρ | ἐκγόνᾳ
5. κλυ | τᾶς χθονὸς | αὐξεταί, | οὐτῇ τῷ | κοῖσιν
6. ἱῆ | ἰ || ὦν κάμᾳ | τῶν ἄνῃ | χοῦσὶ γῷ | ναϊκῆς
7. ἀλλῶν | δ' ἄν ἀλλ || ᾧ πρόσθι | οἷς, ἄπέρ | εὐπτέρων | ὀρνῦν,
8. κρείσσον ἄ | μαῖμάκῃ | τοῦ πῦρός | ὀρμένον
9. ἀκτᾶν | πρὸς ἔσπ || ἔρου | θεοῦ.<sup>1</sup>

1. Iambic dimeter acatalectic.
2. Verse resembling an iambic trimeter.<sup>2</sup>
3. Dactylic dimeter, or Adonic.
4. Dactylic tetrameter.
5. Dactylic tetrameter, with anacrusis.
6. Iambic monometer catalectic, with dactylic tetram.
7. Iambic monometer acatalectic, with dactylic tetram.
8. Dactylic tetrameter.
9. Iambic dimeter catalectic.

<sup>1</sup> We must pronounce *θεοῦ* as one syllable, by synæresis, in order that the verse may correspond with the last line of the antistrophe. Compare Porson, *ad Orest.* 393: "Veteres Attici hanc vocem (*θεός*) libenter in sermone contraxisse videntur; nomina enim a *θεός* incipientia pronunciarunt, *Θουγενίδης*, *Θουκυδίδης*," &c.

<sup>2</sup> Compare Hermann, *ad loc.*: "Versum efficiunt [sc. verba *στολῶς*, *οὐδ' ἐνὶ*] similem trimetro iambico, nisi quod quintus pes anapestus est."

II. *Vss.* 176—184 (*Leipsic ed.* 179—189).

ANTISTROPHE β'.

1. ὦν πόλις | ἀνὰ ρίθμ || ὅς ὀλλ | ὕται ||
2. νῆλεᾶ | δὲ γένεθλ || ἃ πρὸς | πέδῳ || θανάτῃ | φόρῳ ||
3. κείται ἄν | οἰκτῶς\*
4. ἐν δ' ἄλῳ | χοῖ πόλι | αἰ τ' ἐπὶ | ματέρῃς
5. ἀκ | τὰν παρὰ | βῶμιον | ἀλλόθεν | ἀλλαῖ
6. λυγρῶν | πόν || ὦν ἰκτ | ἥρῃς ἐπ | ἰστονᾶ | χουσίῳ.
7. παῖαν | δὲ λᾶμπ || εἰ στόνῳ | εἰσαῖ τέ | γῆρῃς ὅμ | αὐλός\*
8. ὦν ὑπέρ, | ὦ χρῦσέ | ἃ θυγᾶ | τέρ Διός,
9. εὐῶ | παῖ πέμψ || ὅν ἀλκ | ἄν.

Vss. 185—197 (*Leipsic ed.* 190—202).

STROPHE γ'.

1. Ἀρεᾶ | τέ τὼν || μᾶλῆρόν |
2. ὅς νῦν | ἀχάλκ || ὅς ἀσπ | ἰδῶν ||
3. φλέγει | μὲ πέρι || βόῃ | τὸς ἀντ || ἰᾶξ | ὦν
4. πάλισσ | ὕτῶν || δρᾶμῇ | μᾶ νῶτ || ἰσαῖ | πατρᾶς ||
5. ἀποῦ | ρόν εἰτ' || ἐς μέγαλ
6. θαλάμῳν | Ἀμφί || τριτῆς |
7. εἰτ' | ἐς τὼν ἀπ | ὀξένον | ὄρμῳ
8. Θρηῆκῖ | ὅν κλυ || δῶνᾶ |
9. τέλει | γᾶρ εἰ || τί νύξ | ἀφῇ ||
10. τοῦτ' ἐπ' | ἡμᾶρ || ἐρχέτ | αἰ\*
11. τὼν ὦ τὰν πῦρφ | ὄρων<sup>1</sup>
12. ἀστρά | πᾶν κρᾶτ || ἡ νέμ | ὦν Ζεῦ ||
13. πατέρ ὑπὸ τέῳ | φθισὼν κέραυνῳ.

1. Iambic dimeter brachycatalectic.
2. Iambic dimeter acatalectic.
3. Iambic trimeter catalectic.
4. Iambic trimeter acatalectic.
5. Iambic monometer and cretic.
6. Trochaic dimeter brachycatalectic.
7. Dactylic trimeter, with anacrusis.
8. Trochaic dimeter brachycatalectic.
9. Iambic dimeter acatalectic.

<sup>1</sup> We have adopted, in this and the two succeeding verses, the arrangement of Hermann, as given by Erfurdt, *ad loc.*

10. Trochaic dimeter catalectic.
11. Antispastic monometer brachycatalectic.
12. Trochaic dimeter acatalectic.
13. Dochmiac dimeter [doubtful].

III. Vss. 198—210 (*Leipsic ed.* 203—215).

ANTISTROPHE γ'.

1. Λύκει' | ἀνᾶξ || τᾶ τέ σα |
2. χρῦσοστρο | ὄφωv || ἀπ' ἀγκ | ὑλῶv ||
3. βέλεια | θελοῖμ' || ἀν ἄδᾶ | μάτ' ἐν || δᾶτεισθ | αἰ
4. ἄρῳ | γὰ πρῶσ || τᾶθῆντ | ἄ τᾶς || τέ πῦρ | φόρους ||
5. Ἀρτέμι | δὲσ αἶγλ || ἄς ξῦν αἰς
6. Λύκι' ὄρ | εἶ δι || ᾠσσει' |
7. τὸν | χρῦσοῦμι | τρᾶν τέ κι | κλησκῶ
8. τᾶσδ' ἐπ | ὠνῦ || μὲν γὰς |
9. οἰνῶπ | ἄ Βᾶκχ || ὅν εὔ | ἰὼν |
10. Μαῖνᾶδ | ὠν ὅμ || ὁστοῶ | ὄν
11. πέλασθῆναῖ | φλέγοντ'
12. \* \* | ἀγλᾶ || ὠπι | πεῦκᾶ ||<sup>1</sup>
13. ἐπὶ τὸν ἀπῶτι | μὲν ἐν θεοῖς θεον'

IV. Vss. 458—466 (*Leipsic ed.* 463—472).

STROPHE δ'.

1. Τῖς ὄν | τῖν ᾶ || θεσπιῆ | πεῦᾶ | Δελφῖς | εἰπῆ | πετραῖ
2. ἀρρήτ' | ἀρρήτ | ὠν τέλῃ | σᾶντᾶ | φοῖνι | αἰσί | χερσίν,<sup>2</sup>
3. ὦ | ρᾶ νῖν ἀέλλ | ἄδῶν
4. ἱπ | πῶν σθενᾶρῳ | τέρον
5. φυ | γὰ πῶδᾶ νῶ | μᾶν.
6. ἐνόπλῳς | γὰρ ἐπ' αὐ || τὸν ἐπένθρ | ὠσκει ||
7. πῦρι καὶ | στέρῳπαῖς || ὃ Διὸς | γένετᾶς ||
8. δειν | αἰ δ' ἄμ' ἐπὼντ | αἰ
9. Κῆρῆς | ἀνᾶπλᾶ || κῆτοῖ.

1. Iambic monometer, with a logæedic.
2. Spondaic dimeter, with a logæedic.
3. Glyconic.

<sup>1</sup> A word of two syllables wanting, according to Hermann's arrangement.

<sup>2</sup> The two spondees which begin this measure are very probably semantus trochees.

4. The same measure.
5. Glyconic catalectic, or Pherecratic.
6. Anapæstic dimeter.
7. The same measure.
8. Glyconic catalectic.
9. Trochaic dimeter brachycatalectic.

IV. *Vss.* 467—475 (*Leipsic ed.* 473—482).

ANTISTROPHE δ'.

1. ἐλαμψ | ἐ γάρ || τοῦ νύφῳ | ἐντὸς | ἀργί | ὦς φάν | εἰσά
2. φᾶμᾶ | Πᾶρνᾶσσ | οὐ τὸν ἄ | δηλὸν | ἀνδρά | πᾶντ' ἔχιν |
εὐεῖν.
3. φοιτ | ᾗ γάρ ὕπ' ἀγρ | ἰᾶν
4. ὕλ | ἄν ἄνᾶ τ' ἀντρ | ἄ καὶ
5. πέτρ | ἄς ὦς ταῦρ | ὄς<sup>1</sup>
6. μέλεός | μέλεφ' || πόδι χῆρ | εὐὼν ||
7. τᾶ μέσῳ | φᾶλᾶ γὰς || ἀπὸνδσφ | ἰζὼν ||
8. μαντ | εἰᾶ τᾶ δ' αἰ | εἰ
9. ζώντᾶ | πέρῃπο || τᾶταί.

V. *Vss.* 476—484 (*Leipsic ed.* 483—497).

STROPHE ε'.

1. δεῖνᾶ μὲν οὖν, | δεῖνᾶ τᾶρᾶσσ | εἰ σὸφὸς οἱ | ὠνόθετᾶς,
2. οὐτὲ δόκουντ', | οὐτ' ἀποφᾶσκ | ὄνθ' ὅ τῖ λῆξ | ὦ δ' ἀπὸρῶ.
3. πέτομαί | δ' ἐλπῖσιν, οὐτ' | ἐνθαδ' ὄρων, | οὐτ' ὀπίσω
4. τί γάρ ἦ | Λᾶβδᾶκῖδαῖς, | ἦ
5. τῷ Πόλυβου | νεῖκος ἔκειτ', | οὐτὲ πᾶροι | θεῖν πὸτ' ἔγωγ'
6. οὐτὲ τᾶνῦν | πῶ
7. ἐμάθων | πρὸς οὐτοῦ || \* \* \* \* | δῇ βᾶσᾶνφ<sup>2</sup>
8. ἐπὶ τᾶν | ἐπίδα || μὼν φᾶτιν εἰμ' | Οἰδῖπὸδα
9. Λᾶβδᾶκί | δαῖς ἐπὶ | κοῦρὸς ἀδῇ | λῶν θᾶνᾶτων.

1. Choriambic tetrameter.
2. The same measure.
3. An anapæst, with a choriambic trimeter.

<sup>1</sup> Consult Hermann, *Elem. Doctr. Metr.* p. 359, *ed. Glasg.*

<sup>2</sup> A word is wanting here to complete the measure, and make the line answer to the corresponding one of the antistrophe. Hermann suggests *χρησάμενος*.

4. An anapæst, with a choriambic monometer hyperrat.
5. Choriambic tetrameter.
6. Choriambic monometer hypercatalectic.
7. Anapæstic monometer and choriambic dimeter.
8. The same measure.
9. Dactylic dimeter and choriambic dimeter.

V. *Vss.* 485—493 (*Leipsic ed.* 498—511).

ANTISTROPHE έ.

1. ἄλλ ὁ μὲν οὖν | Ζεῦς, ὁ τ' Ἀπόλλ | ὦν ξυνέγοι, | καὶ τὰ
βροτῶν
2. εἰδότες· ἄνδρ | ὦν δ' ὅτι μάντ | ἰς πλεόν ἤ | γῶ φέρεται
3. κρῖσις οὐκ | ἐστὶν ἄλλῃ | θῆς· σοφῖᾱ | δ' ἂν σοφῖαν
4. παρᾱμεῖψ | εἰεν ἄνηρ· | ἄλλ'
5. οὐπὸτ' ἐγῶγ' | ἂν πρὶν ἰδοῖμ' | ὀρθὸν ἐπὸς, | μεμφομένων
6. ἂν κατὰφαῖ | ἦν·
7. φάνερά | γάρ ἐπ αὖ || τῷ πτέρωδες· | ἦλθε κόρα
8. πότε καὶ | σόφους ὠφθ || ἦ, βάσανῳ | θ' ἠδὺπόλῃς
9. τῷ ἅπ' εἰ | μᾱς φρένους | οὐπὸτ' ὄφλῃ | σεὶ κᾱκίαν.

VI. *Vss.* 630—636 (*Leipsic ed.* 649—657).

STROPHE στ'.

1. πιθ | οὐ θέλῃ | σᾱς φρόνῃ | σᾱς τ' ἀνάξ, | λῖσοσμαι.
2. τί σοι | θέλεις || δῆτ' εἰ | κάθῳ ||
3. τὸν | οὐτὲ πρὶν | νῆπιόν, | νῦν τ' ἐν ὄρκ | φ μέγαν
4. κατὰιδ | ἔσαι. ||
5. οισθ' οὖν | ἅ χρῆς || εἰς ; οἷδ | ἅ. φράς || εἰ δῆ | τί φῆς. ||
6. τὸν ἐνάγῃ φίλῳ | μῆπὸτ' ἐν αἰτῖᾱ
7. σὺν ἁφάνει λόγῳ | ἀτῖμων βάλεῖν.

1. Cretic tetrameter, with anacrusis.
2. Iambic dimeter.
3. Cretic tetrameter, with anacrusis.
4. Iambic monometer.
5. Iambic trimeter.
6. Dochmiac dimeter.
7. Dochmiac dimeter.

VII. Vss. 639—645 (*Leipsic ed.* 660—668).

STROPHE ζ'.

1. οὐ τὼν | πάντων | θεῶν | θεὸν προῖον ἄλλων·
2. ἔπει ἄθεός, ἀφίλος, | ὃ τί πῦμάτων
3. ὀλοῖμᾶν φρόνη | σὺν εἰ τᾶνδ' ἔχω.
4. ἀλλὰ μ' ἄ | δυσμῶρος<sup>1</sup>
5. γὰ φθινοῦσά τρυχ | εἰ
6. καὶ τὰδ' | εἰ κακ || οἷς κακ | ἄ
7. προσᾶψεῖ τοῖς | πάλαι | τὰ πρὸς || σφῶν.

1. Ischiorrhogic iambi, with dochmius.
2. A dochmiac and cretic monometer.<sup>2</sup>
3. Dochmiac dimeter.
4. Cretic dimeter.
5. Dochmiac monometer hypercatalectic.
6. Trochaic dimeter catalectic.
7. Antispast and iambic monometer hypercatalectic.

VI. Vss. 655—661 (*Leipsic ed.* 678—686).

ANTISTROPHE στ'.

1. γύ | ναὶ τί μέλλ | εἰς κόμιζ | εἰν δῶμων | τὼνδ' ἔσω ;
2. μάθου | σά γ' ἦ || τίς ἦ | τύχη. ||
3. δόκ | ἦσις ἄγν | ὤς λῶγων | ἦλθε, δᾶπτ | εἰ δέ καὶ
4. τὸ μῆ 'ν | δίκων. ||
5. ἀμφοῖν | ἄπ' αὐτ || οἷν ; ναὶ | χι' καὶ || τίς ἦν | λῶγος ; ||
6. ἄλις ἔμοιγ' ἄλις, | γὰς προπῶνουμένας,
7. φαίνεται, ἐνθ' ἔλῃξ | ἐν, αὐτοῦ μένειν.

VII. Vss. 664—670 (*Leipsic ed.* 689—697).

ANTISTROPHE ζ'.

1. ὦ 'νάξ | εἰπὼν | μὲν οὐχ | ἀπαξ μόνον ἰσθί δε
2. παρᾶφρονίμων, ἀπὸρὼν | ἐπὶ φρονίμα
3. πᾶσανθαί μ' ἄν εἰ | σέ νῶσφιζομαί,

<sup>1</sup> We have adopted Hermann's emendation, μ' ἄ δυσμῶρος, in place of the common reading, μοι δυσμῶρος, and have rejected ψυχάν, which the common text gives in the succeeding line.

<sup>2</sup> The dochmius is here resolved into eight short syllables (*Seidler, de Vers. Dochm.* p. 63, seq.), and the cretic into five.

4. ὅστ' ἔμᾶν | γᾶν φίλᾶν
5. ἐν πόνοις ἄλῦ | οὐ-
6. σᾶν κᾶτ' | ὀρθὸν || οὐρίσ | ᾤς
7. τᾶνῦν τ' εὐπόμπ | ὅς εἰ | δύναι || ὅ.

VIII. *Vss.* 836—845 (*Leipsic ed.* 863—872).

STROPHE ἡ.

1. εἰ μοῖ | ξύνει || ἦ φέρ | ὄντι ||
2. μοῖρᾱ τᾶν εὐ | σέπτον ἄγναι | ἄν λῶγῶν
3. ἔργ | ὦν τέ πάντων, | ὦν νόμ | οἱ πρό || κεῖται |
4. ὑψιπόδες, | οὐρανί | ἄν δι'
5. αἰθέρα | τέκνω || θεῖντ | ἔς ὦν | Ὀλύμπ || ὅς
6. πατ | ἦρ μῶνός οὐ | δέ νῦν
7. θνα | τᾶ φύσις ἄν | ἔρων
8. ἔτικτ | ἐν, οὐ || δέ
9. μῆν πῶτέ λα | θᾶ κᾶτᾱκοῖμ | ἄσει·
10. μέγας ἐν τοῦ | τοῖς θεός | οὐδέ | γῆραςκ | εἰ

1. Iambic dimeter and trochaic dimeter.
2. Epitritic dimeter and cretic monometer.
3. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.<sup>1</sup>
4. First pæon, dactyl and trochee.
5. Two iambic monometers hypercatalectic.
6. Glyconic.
7. The same measure.
8. Iambic monometer hypercatalectic.
9. Choriambic dimeter, with a spondee.
10. Ionic a minore and logaedic, with spondaic ending.

VIII. *Vss.* 846—855 (*Leipsic ed.* 873—882).

ANTISTROPHE ἡ.

1. ὑβρις | φύτεῦ || εἰ τῷ | ρᾶννόν·
2. ὑβρις εἰ πῶλλ | ὦν ὑπερπλήσθ | ἦ μάτᾶν
3. ἄ | μῆ 'πικαῖρᾱ | μῆδε | σὺμφέρ | ὄντᾱ
4. ἀκρότάτον | εἰσᾱνάβ | ἄσ' ἔς

<sup>1</sup> [Rather iambic trimeter catalectic.]

5. ἄποτό | μὲν ὦ || ροῦ | σὲν εἰς | ἀνάγκη || ἄν
 6. ἐνθ' | οὐ πόδι χρῆ | σῖμῳ
 7. χρῆ | ταῖ τὸ κάλωσ | δ' ἐχὼν
 8. πόλει | πάλαισμι || ἄ
 9. μῆποτέ λυ | σαῖ θεὸν αἰ | τοῦμαῖ.
 10. θεὸν οὐ λῆξ | ὦ ποτέ | πρὸστα | τὰν ἰσχυ | ὦν.

IX. Vss. 856—868 (*Leipsic ed.* 883—896).

STROPHE θ'.

1. εἰ δέ | τίς ὑπέρ || ὀπτά | χερσῖν ||
 2. ἦ λόγ | φῶ πόρ || εὐέτ | αἰ,
 3. δίκ | ἄς ἀφῶβ | ἦτος, | οὐδέ |
 4. δαῖμόν | ὦν ἐδ || ἦ σέβ | ὦν,
 5. κακ | ἄ νῦν ἐλ | οἰτὸ | μοῖρᾶ, |
 6. δῦσποτμ | οὐ χᾶρ || ἰν χλῖδ | ἄς,
 7. εἰ | μῆ τὸ κερδὸς | κερδᾶν | εἰ δίκ | αἰῶς,
 8. καὶ | τῶν ἄσπετῶν | ἐρξέται,
 9. ἦ | τῶν ἄθικτῶν | ἐξέ | ταῖ μάτ | ἀζῶν. |
 10. τίς ἐτί | πότ' ἐν || τοῖσδ' ἄν | ἦρ θῦμ || οὐ βέλ—ἦ
 11. ἐρξέται ψυχ | ἄς ἄμυνεῖν ;
 12. εἰ γὰρ αἰ τοῖ | αἰδέ πρᾶξεῖς | τῖμίαι,
 13. τί | δεῖ μὲ χῶρ | εὐεῖν ;

1. Trochaic dimeter.
2. Trochaic dimeter catalectic.
3. Logaedic, with anacrusis.
4. Trochaic dimeter catalectic.
5. Logaedic, with anacrusis.
6. Trochaic dimeter catalectic.
7. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
8. Epitritic monometer, with anacrusis, and cretic.
9. Epitritic monometer, with anacrusis, and trochaic dimeter brachycatalectic.
10. Iambic monometer and trochaic dimeter catalectic.
11. Epitritic dimeter.
12. Epitritic dimeter, with cretic.
13. Adonic, with anacrusis.

IX. *Vss.* 869—881 (*Leipsic ed.* 897—910).

ANTISTROPHE Θ'.

1. οὐκ ἔτ' | ἰ τὸν ἄ || θῖκτὸν | εἰμί ||
2. γὰρ ἔπ' | ὀμφᾶλ || ὦν σέβ | ὦν,
3. οὐδ' | ἐς τὸν Ἄ | βαῖσι | νᾶων |
4. οὐδὲ | τὰν Ὀλ || ὑμπι | ἄν,
5. εἰ | μῇ τὰδὲ | χεῖρὸ | δεῖκτᾶ
6. πᾶσιν | ἀρμὸ || σεῖ βροτ | οἷς.
7. ἀλλ' | ὦ κρᾶτύνων | εἰπέρ | ὄρθ' ἄκ | οὐεῖς,
8. Ζεῦ, | πᾶντ' ἀνάσσω | μῇ λάθῃ
9. σέ, | τὰν τέ σᾶν ᾶ | θᾶνᾶτὸν | αἶεν | ἀρχᾶν.
10. φθίνοντ | ἄ γάρ || Λαῖ | οὐ πᾶλ || αἰᾶ | τᾶ
11. θεσφᾶτ' ἔξαῖ | ροῦσιν ἡδῇ,
12. κοῦδᾶμου τί | μαῖς Ἀπολλῶν | ἐμφάνῃς
13. ἔρ | ρεῖ δὲ τᾶ | θεῖᾶ.

X. *Vss.* 1057—1067 (*Leipsic ed.* 1086—1097).

STROPHE Ι.

1. εἰπέρ ἔγω | μᾶντις | εἰμί ||
2. καὶ κατὰ γνῶμ | ἦν ἰδρίς, |
3. οὐ τὸν Ὀλ | ὑμπόν, ἄπ | εἰρῶν, }
4. ὦ Κίθαῖρων, | οὐκ ἔσει
5. τὰν αὖρ | ἰὼν || πᾶνσέληνόν,
6. μῆ ου σέ γέ | καὶ πατρί | ὠτᾶν | Οἰδίποδ' <sup>1</sup>
7. καὶ τροφὸν καὶ | μῆτέρ' αὖξεῖν
8. καὶ χόρευέσθ | αἶ πρὸς ἡμῶν
9. ὦς ἐπὶ | ἦρᾶ φέρ | ὦν
10. τὰ τοῖς | ἔμοις || τυράνν | οἷς.
11. ἰ | ἦτε | Φοῖβε, | σοὶ δὲ | ταῦτ' ἄρ | ἐστ' εἰ | ἦ.

1. Choriambic monometer and trochaic monometer.

2. } Epitritic monometer and dactylic tetrameter.

4. Epitritic monometer and cretic.

5. Iambic monometer and epitrite.

6. Dactylic tetrameter.

7. Epitritic dimeter.

8. The same measure.

<sup>1</sup> [μῆ οὐ must be scanned as one syllable.]

9. Dactylic dimeter hypercatalectic.
10. Iambic dimeter catalectic.
11. Logædæic, with anacrusis and catalectic syllable.

X. *Vss.* 1068—1078 (*Leipsic ed.* 1098—1109).

ANTISTROPHE ἰ.

1. τῖς σέ, τέκνον, | τῖς σ' ἔ | τῖκτέ ||
2. τῶν μακραίων | ὦν ἄρᾱ, | }
3. Πάνος ὄρ | ἐσσιβᾶ | τᾶ ποῦ }
4. προσπέλασθεῖσ', | ἦ σέ γέ
5. τῖς θυγάτηρ, | Λοξίου; τῶ<sup>1</sup>
6. γὰρ πλάκες | ἀγρόνῳ | μοί πασ | αἰ φίλαι
7. εἶθ' ὃ Κυλλᾶ | νᾶς ἀνάσσων
8. εἶθ' ὃ Βάκχεϊ | ὅς θεός ναί-
9. ὦν ἐπ ἄκρ | ὦν ὄρε | ὦν,
10. εὐρήμ | ἄ δεξ || ἄτ' ἐκ | τοῦ
11. Νυμφ | ἀν' Ἐλί | κωῖ ἰδ | ὦν αἰς | πλείστα | σὺμπαῖζ | εἰ.

XI. *Vss.* 1155—1165 (*Leipsic ed.* 1186—1195).

STROPHE ἰδ.

1. ἴ | ὦ γενεᾷ | βροτῶν,
2. ὥς ὑ | μᾶς ἰσᾶ καὶ | τῷ μῆ-
3. δὲν ζῷ | σᾶς ἐνᾱρίθμ | ὦ
4. τίς | γὰρ, τίς ἄνῃρ | πλεῶν
5. τᾶς εὐ | δαιμόνιᾶς | φέρει
6. ἦ τοσ | οὐτόν ὅσον | δοκεῖν
7. καὶ δόξ | ἄντ' ἀποκλῖ | ναί;
8. τὸ σόν | τοῖ παρᾱδείγμ' | ἔχων
9. τὸν σόν | δαιμόνᾱ, τὸν | σόν, ὦ
10. τλαμον | Οἰδίποδᾱ, | βροτῶν
11. οὐ | δὲνᾱ μακαρίζ | ὦ.<sup>2</sup>

1. Glyconic.
2. Glyconic, with a spondee in the base.
3. Pherecratic.

<sup>1</sup> The choriambus in this line answers to the iambic syzygy in the corresponding verse of the chorus. Compare Hermann, *Elem. Doctr. Metr.* p. 160, *ed. Lips.*—*Id. Epit.* p. 160.

<sup>2</sup> [Hermann reads οὐδὲν μακαρίζω.]

4. Glyconic.
5. Glyconic, with a spondee in the base.
6. Glyconic, with a trochee in the base.
7. Pherecratic.
8. Glyconic, with an iambus in the base.
9. Glyconic, with a spondee in the base.
10. Glyconic, with a trochee in the base.
11. Pherecratic.<sup>1</sup>

XI. Vss. 1166—1176 (*Leipsic ed.* 1196—1209).

ANTISTROPHE ιδ.

1. ὄσ | τῖς κᾶθ' ὑπὲρ | βόλᾱν
2. τοξεύ | σᾶς ἐκράτῃ | σᾶς τοῦ
3. πάντ' εὐ | δαιμόνους ὀλβ | οὔ,
4. ὦ | Ζεῦ, κᾶτᾶ μὲν | φθίσᾶς
5. τὰν γαμψ | ὠνύχᾶ πᾶρθ | ἐνὼν
6. χρησμοφ | δὼν· θανάτων | δ' ἔμᾶ
7. χώρα | πύργος ἀνέστ | ᾶς·
8. ἐξ οὗ | καὶ βάσιλεὺς | κᾶλει
9. ἐμός, | καὶ τᾶ μέγιστ' | ἔτι-
10. μάθης, | ταῖς μέγαλαῖς | ἵν ἐν
11. Θή | βαῖσιν ἀνάσσο | ὦν.

XII. Vss. 1177—1186 (*Leipsic ed.* 1204—1212).

STROPHE ιβ'.

1. τᾶνν | δ' ἀκοῦ || εἶν, | τῖς ἀθλ | ἰῶ || τέροδς ; |
2. τῖς ἐν | πόνοις || ἴν, | τῖς ᾶ | ταῖς ἄγρ | ἰαῖς
3. ξύνοι | κὼς ἀλλ || ἄγᾶ | βίῳ ; |
4. ἰῶ κλείων | Οἰδί | ποῦ κᾶρ || ᾶ,
5. ῶ μέγ | ᾶς λίμ || ἦν
6. αὐτὸς | ἦρκέσ || ἐν
7. παῖδι | καὶ πατρ || ἰ
8. θᾶλᾱμῇ | πόλῳ || πέσειν,
9. πῶς πῶτῃ, | πῶς πῶθ' | αἰ πατρ | ὠαῖ σ' |
10. ἀλὸκῃς | φέρεῖν, || τᾶλᾶς, |
11. σιγ' ἐδύνᾱσθῇ | σᾶν ἐς | τῶσὼν || δῆ ;

<sup>1</sup> The first syllable of the choriambus is resolved into two short.

<sup>2</sup> [Hermann proposes ἐκράτῃσας εἰς or ἐκράτῃσε τοῦ : on the metre he remarks : "Glyconeus, qualis hic est, τοξεύσας ἐκράτῃσας τοῦ, voce monosyllaba in spondeo terminatus, inauditus est Græcis, nullaque machina defendi potest : nec qui hunc versum tuendum susceperat, Seidlerus ad Eurip. El. 122. ullum simile exemplum attulit."]

1. Iambic monometer hypercat. and dimeter brach.
2. Iambic monom. hypercat. and ischiorrhogic iambi.
3. Iambic dimeter.
4. Antispastic monom. and trochaic monom. hypercat.
5. Trochaic monometer hypercatalectic.
6. The same measure.
7. The same measure.
8. Iambic dimeter brachycatalectic.
9. Logædic.
10. Iambic dimeter brachycatalectic.
11. Antispastic monom. and iambic monom. hypercat.

XII. *Vss.* 1188—1198 (*Leipsic ed.* 1213—1222).

ANTISTROPHE β'.

1. ἔφεῦρ | ἔ σ' ᾶ || κῶνθ' | ὄ πᾶνθ' | ὄρῶν || χρῶνός' |
2. Δῖκᾶ | δῖκᾶζ || εἰ | γᾶμὼν ᾶ | γᾶμὼν || πᾶλαῖ, | <sup>1</sup>
3. τέκνουντ | ᾶ καὶ || τέκνου | μένῳν. ||
4. ἰῶ, Λαῖ | εἰὼν | τέκνον || <sup>\* 2</sup>
5. εἰθε | σ', εἰθε | \*
6. μῆπὸτ' | εἰδῶ || μᾶν.
7. δῦρὸμ | αἰ γάρ || ὦς
8. πέριᾶλλ | ἰάκχ || ἰῶν |
9. ἐκ στὸμά | τῶν, τὸ | δ' ὀρθῶν | εἰπεῖν |
10. ἀνέπνεῦ | σᾶ τ' ἐκ || σέθεν |
11. καὶ κατέκοιμήσ | ᾶ τοῦ | μὲν ὀμμ | ᾶ.

XIII. *Vss.* 1272—1282 (*Leipsic ed.* 1297—1306).

ANAPÆSTICS.

1. ὦ δεῖν | ὄν ἰδεῖν || πᾶθὸς ᾶν | θρῶποις, ||
2. ὦ δεῖν | ὄτᾶτὼν || πᾶντῶν | ὄσ' ἔγω ||
3. προσέκῦρσ' | ἦδῆ' || τῖς σ', ὦ | τλαμῶν, ||
4. προσέβῃ | μᾶνῖα ; || τῖς ὃ πῇ | δῆσᾶς ||
5. μεῖζονᾶ | δαῖμῶν || τῶν μᾶ | κιστῶν ||
6. πρὸς σῇ | δῦσδαῖ || μόνι μοῖρ | ᾶ ; (Parœmiac.)
7. φεῦ φεῦ | δῦστᾶν'. || ἀλλ' οὐδ' | εἰσδεῖν ||
8. δύνᾶμαῖ | σ', ἔθελῶν || πολλ' ἀνέρ | ἔσθαῖ, ||
9. πολλὰ πῦ | θέσθαῖ, || πολλὰ δ' ἄθρ | ἦσαι' ||
10. τοῖαν | φρικτῇν || πᾶρέχεις | μοῖ. (Parœmiac.)

<sup>1</sup> We have adopted Hermann's reading in this and the corresponding line of the strophe.

<sup>2</sup> [Hermann's reading is, Λαίεie τέκνον : Erfurdt's, Λαίειον ὃ τέκνον.

XIV. *Vss.* 1283—1287 (*Leipsic ed.* 1307—1311).

ANAPÆSTICS.

1. $\alpha\bar{\iota} \alpha\bar{\iota}, | \alpha\bar{\iota} \alpha\bar{\iota}, ||$
2. $\phi\epsilon\bar{\upsilon}, \phi\epsilon\bar{\upsilon} \cdot | \delta\bar{\upsilon}\sigma\tau\bar{\alpha} || \nu\acute{o}\varsigma \epsilon\gamma\bar{\omega} \cdot | \pi\omicron\bar{\iota} \gamma\bar{\alpha}\varsigma ||$
3. $\phi\epsilon\bar{\rho}\omicron\mu\bar{\alpha}\bar{\iota} | \tau\lambda\bar{\alpha}\mu\bar{\omega}\nu; || \pi\bar{\alpha} \mu\omicron\bar{\iota} | \phi\theta\bar{o}\gamma\gamma\bar{\alpha} ||$
4. $\delta\bar{\iota}\alpha\pi\epsilon\bar{\tau}\epsilon | \tau\bar{\alpha}\bar{\iota} \tau\bar{\alpha}\varsigma || \alpha\bar{\iota}\bar{\omega} | \phi\bar{o}\rho\acute{\alpha}\delta\eta\nu; ||$ <sup>1</sup>
5. $\bar{\iota}\bar{\omega} \delta\alpha\bar{\iota}\mu\bar{o}\nu, | \bar{\iota}\nu' \epsilon\bar{\xi}\eta\lambda\lambda\omicron\upsilon.$ <sup>2</sup>

XV. *Vss.* 1290—1293 (*Leipsic ed.* 1313—1316).

STROPHE ιγ'.

1. $\bar{\iota}\bar{\omega} | \sigma\kappa\bar{o}\tau\omicron\upsilon ||$ <sup>3</sup>
2. $\nu\epsilon\bar{\phi}\acute{o}\varsigma \epsilon\bar{\mu}\bar{o}\nu \alpha\pi\bar{o}\tau\rho\bar{o}\pi\bar{o}\nu | \epsilon\pi\bar{\iota}\pi\lambda\bar{o}\mu\bar{\epsilon}\nu\bar{o}\nu \alpha\phi\bar{\alpha}\tau\bar{o}\nu$ <sup>4</sup>
3. $\alpha\delta\bar{\alpha}\mu\bar{\alpha}\tau\bar{o}\nu \tau\epsilon \kappa\bar{\alpha}\bar{\iota} | \delta\bar{\upsilon}\sigma\omicron\bar{\upsilon}\rho\bar{\iota}\sigma\tau\bar{o}\nu \bar{o}\nu.$
4. $\omicron\bar{\iota}\mu\omicron\bar{\iota}. |$ <sup>5</sup>

1. Iambic monometer.
2. Dochmiac dimeter.
3. The same measure.
4. Extra metrum.

XV. *Vss.* 1297—1300 (*Leipsic ed.* 1321—1324).

ANTISTROPHE ιγ'.

1. $\bar{\iota}\bar{\omega} | \phi\bar{\iota}\lambda\bar{o}\varsigma ||$
2. $\sigma\bar{\upsilon} \mu\bar{\epsilon}\nu \epsilon\bar{\mu}\bar{o}\varsigma \epsilon\pi\bar{\iota}\pi\bar{o}\lambda\bar{o}\varsigma | \epsilon\tau\bar{\iota} \mu\bar{o}\nu\bar{\iota}\mu\bar{o}\varsigma \epsilon\tau\bar{\iota} \gamma\bar{\alpha}\rho$
3. $\bar{\upsilon}\pi\bar{o}\mu\bar{\epsilon}\nu\bar{\epsilon}\bar{\iota}\varsigma \mu\bar{\epsilon} \tau\bar{o}\nu | \tau\bar{\upsilon}\phi\lambda\bar{o}\nu \kappa\eta\delta\epsilon\bar{\upsilon}\bar{\omega}\nu.$
4. $\phi\epsilon\bar{\upsilon} \phi\epsilon\bar{\upsilon}. |$

<sup>1</sup> A proceleusmaticus in the first place. On the admissibility of this foot into anapæstic measure, consult Hermann, *Elem. Doctr. Metr.* p. 243, *ed. Glasg.*

<sup>2</sup> We have adopted Hermann's arrangement. "Ex mea descriptione versus ultimus constat duobus dochmiacis, quo genere versuum sæpe clauduntur systemata, iisque præmisso proceleusmatico." *Herm ad loc.*

<sup>3</sup> With regard to the iambic monometer preceding the dochmiac measure, consult Seidler, *de Vers. Dochm.* p. 116, *seq.*

<sup>4</sup> Respecting the resolution of the dochmius into eight short syllables, consult Seidler, *de V. D.* p. 63.

<sup>5</sup> Regarded by some as a semantus trochee.

XVI. *Vss.* 1305—1310 (*Leipsic ed.* 1329—1334).

STROPHE 18.

1. Ἀπολλῶν τὰδ' ἦν | Ἀπολλ | ὦν, ὦ | φίλοι |
2. ὁ καλᾶ | τὰδ' ἑμᾶ | τελῶν | κακὰ τὰδ' ἑμᾶ πάθῃ |
3. ἑπαῖσ | ἔ δ' αὐ || τῶχειρ | νῦν οὐ || τίς, ἀλλ' | ἔγω || τλαμῶν |
4. τί γάρ ἐδεῖ μ' ὄραν, |
5. ὄτφ | γ' ὄρων || τί μῆ | δέν ἦν || ἰδεῖν | γλυκῦ. ||
6. ἦν ταυθ', | ὁπῶς || πῆρ καὶ | σὺ φῆς. ||

1. Dochmiac monometer and ischiorrhogic iambi.
2. Ischiorrhogic iambi and dochmiac monometer.
3. Iambic trimeter and semantus trochee.
4. Dochmiac monometer.
5. Iambic trimeter.
6. Iambic dimeter.

XVII. *Vss.* 1311—1317 (*Leipsic ed.* 1337—1343).

STROPHE 19.

1. τί | δῆτ' ἑμοῖ | βλεπτὼν ἦ |
2. στέρκτον | ἦ προσ || ἠγῶρ | ὦν
3. ἔτ' ἔστ' | ἀκού || εἰν | ἠδὼν | ᾧ, φίλ || οἱ;
4. ἀπάγῃτ' ἐκτόπιόν | ὅτι τὰχιστὰ μέ,
5. ἀπάγῃτ' ὦ φίλοι | τὼν ὀλέθρων μέγαν,
6. τὼν κατάρτοιᾶτων, | ἔτι δέ καὶ θεοῖς
7. ἐχθρότᾶτων βροτῶν. |

1. Cretic dimeter, with anacrusis.<sup>1</sup>
2. Trochaic dimeter catalectic.
3. Iambic monom. hyperc. and trochaic mon. hyperc.
4. Dochmiac dimeter.<sup>2</sup>
5. The same measure.
6. The same measure.<sup>3</sup>
7. Dochmiac monometer.

<sup>1</sup> Seidler, *de Versibus Dochmiacis*, p. 144.<sup>2</sup> *Ibid.*, p. 58.<sup>3</sup> Compare Hermann, *ad loc.* ["Scripsi, εἴ τις δὲ καὶ θεοῖς. Versus ex dochmio est et iambico ischiorrhogico compositus."—*Herm.* Compare the antistrophe.]

XVI. *Vss.* 1320—1325 (*Leipsic ed.* 1349—1354).

ANTISTROPHE ιδ'.

1. ὁλοῖθ' ὅστις ἦν, | ὅς ἄπ' ἄγρ | ἰās | πῆδās |
2. νόμαδός | ἐπιπόδ | ἰās | ἐλάβε μ' ἀπὸ τῆ φωνοῦ |
3. ἔρρῦ | τὸ κᾶν || ἐσῶσ | ἔν, οὐδ || ἐν εἰς | χᾶρῖν || πρᾶσσῶν. |
4. τῶτῃ γάρ ἄν θᾶνῶν, |
5. οὐκ ἦν | φίλοι || σὶν οὐδ' | ἔμοι || τῶσόνδ' | ἄχός. ||
6. θελόντ | ἱ κᾶ || μοῦτοῦτ' | ἄν ἦν. ||

XVII. *Vss.* 1326—1332 (*Leipsic ed.* 1357—1363).

ANTISTROPHE ιε'.

1. οὐκ | οὖν πατρὸς | γ' ἄν φόνεῦς
2. ἦλθόν | οὐδέ || νύμφῃ | ὅς
3. βροτοῖς | ἐκλή || θῆν | ὦν ἔ | φῦν ἄπ || ὁ,
4. νῦν δ' ἄθεός μέν εἴμ', | ἀνῶσίων δὲ παῖς,
5. ὁμογενῆς δ' ἄφ' ὦν | αὐτὸς ἐφῦν τᾶλās.
6. εἰ δὲ τῖ πρεσβύτερον | ἐφῦ κάκου κάκων
7. τοῦτ' ἐλάχ' Οἰδίπου. |

XVIII. *Vss.* 1490—1496 (*Leipsic ed.* 1524—1530).

TROCHAIC TETRAMETERS CATALECTIC.

1. ὦ πατρ | ἄς Θῆβ || ἦς ἐν | οἰκοῖ || λεῦσσῃτ', | Οἰδῖ || ποῦς ὄδ
2. ὅς τᾶ | <sup>ἔ,</sup> κλειῦ' αἶν || ἱγματ' | ῆδῆ, || καὶ κρατ | ἰστος || ἦν ἄν |
3. ὅστις | οὐ ζῆλ || ὦ πόλ | ἱτῶν || καὶ τυχ | αἰς ἐπ || ἱβλέπ | ὦν,
4. εἰς ὅς | ὦν κλυδ || ὦνᾶ | δεινῆς || σῦμφῶρ | ἄς ἐλ || ἦλῦ | θεν.
5. ὥστῃ | θνητὸν || ὦντ', ἔ | κείνην || τῆν τέλ | εὔται || ἄν ἰδ | εἰν
6. ἡμέρ | ἄν ἐπ || ἰσκόπ | οὔντᾶ, || μῆδεν | ὀλβιζ || εἰν, πρίν | ἄν
7. τέρμα | τοῦ βί || οὐ πέρ | ἄσῃ, || μῆδεν | ἀλγεῖν || ὦν πᾶθ | ὦν.

THE END.

LONDON :

BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

